# DOCUMENT RESUME

ED 101 124 CE 002 870

| | |
|---|---|
| TITLE | Journalist 3 & 2; Naval Training Command Rate Training Manual. |
| INSTITUTION | Naval Training Publications Detachment, Washington, D.C. |
| REPORT NO | NAVTRA 10294-C |
| PUB DATE | 73 |
| NOTE | 522p. |
| AVAILABLE FROM | Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20406 (Stock No. 0502-051-4710) |
| EDRS PRICE | MF-$0.92 HC-$26.02 PLUS POSTAGE |
| DESCRIPTORS | *Journalism; *Manuals; *Military Personnel; *Military Training; Photography; Radio; Television; Writing Skills |

ABSTRACT

The training manual is designed to assist naval personnel in preparing for advancement to the rates of Journalist Third and Second Class. An outline of the job and responsibilities of a Navy journalist is followed by a description of the mission and organization of Navy Public Affairs. An introduction to the media available to the Navy journalist and gathering and disseminating Navy news complete the introductory portion of the manual. The remainder of the document deals with the following specific topics: basic newswriting; writing different types of stories (feature, speech, sports, accident, advance, followup, and rewrite); writing for magazines; copy editing; libel, right of privacy, and copyright; newspaper and wire service operations; an introduction to photography; the camera; basic photojournalism; internal public affairs publication; writing headlines and cutlines; electronic media; printing, layout, and makeup; the electronic media; preparing radio material; preparing television material; American Forces radio and television; community relations; home town news; the public affairs office; and a sketch of U. S. Naval history. A glossary, bibliography, Navy abbreviations, and Navy rating insignia by groups are appended. (NH)

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# JOURNALIST 3 & 2

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NAVAL TRAINING COMMAND

RATE TRAINING MANUAL NAVTRA 10294-C

# PREFACE

This training manual is designed to assist naval personnel in preparing for advancement to the rates of Journalist Third Class and Journalist Second Class.

The manual was prepared by the Naval Training Publications Detachment, Washington, D.C., for the Chief of Naval Training. Technical Assistance was provided by various divisions within the Office of the Chief of Information, Department of the Navy, Washington, D.C.; the Defense Information School, Fort Benjamin Harrison, Indianapolis, Indiana; the Fleet Home Town News Center, Great Lakes, Illinois; The Naval Photographic Center, Washington, D.C; The American Forces Radio and Television Service, Washington, D.C.; and many public affairs personnel serving ashore and afloat.

Original edition 1953

Revised 1960

Revised 1969

Revised 1973

Stock Ordering No.
0502-051-4710

Published by

NAVAL TRAINING COMMAND

UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON, D.C.: 1973

# THE UNITED STATES NAVY

## GUARDIAN OF OUR COUNTRY

The United States Navy is responsible for maintaining control of the sea and is a ready force on watch at home and overseas, capable of strong action to preserve the peace or of instant offensive action to win in war.

It is upon the maintenance of this control that our country's glorious future depends; the United States Navy exists to make it so.

## WE SERVE WITH HONOR

Tradition, valor, and victory are the Navy's heritage from the past. To these may be added dedication, discipline, and vigilance as the watchwords of the present and the future.

At home or on distant stations we serve with pride, confident in the respect of our country, our shipmates, and our families.

Our responsibilities sober us; our adversities strengthen us.

Service to God and Country is our special privilege. We serve with honor.

## THE FUTURE OF THE NAVY

The Navy will always employ new weapons, new techniques, and greater power to protect and defend the United States on the sea, under the sea, and in the air.

Now and in the future, control of the sea gives the United States her greatest advantage for the maintenance of peace and for victory in war.

Mobility, surprise, dispersal, and offensive power are the keynotes of the new Navy. The roots of the Navy lie in a strong belief in the future, in continued dedication to our tasks, and in reflection on our heritage from the past.

Never have our opportunities and our responsibilities been greater.

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## CHAPTER 1

# THE NAVY JOURNALIST

Creative, prudent, versatile, personable–these are just a few of the colors needed to paint a verbal picture of today's Navy Journalist.

Today, more than ever before, the Navy is striving to ensure each and every Navyman and his family a better way of life. In achieving this better way of life, the role of the Navy Journalist is one of building high Navy morale by keeping the internal and external public informed of the developments, accomplishments, and policies of the Navy.

To the young man or woman choosing a career pattern for one tour or thirty years, the Journalist rating offers endless avenues for an imaginative, yet mature, thinker.

Many of the duties and responsibilities of the Journalist rating rank among America's favorite hobbies and pastimes, such as photography, writing, and broadcasting. The Navy Journalist learns and practices a distinguished profession and becomes an official representative of the Navy in public affairs matters.

The first men to work full time in the field of Navy journalism as enlisted specialists were Naval Reserve personnel selected during the early years of World War II. They were designated Specialist X (Naval Correspondents). In 1948, under a major overhaul affecting almost every enlisted rating, the Journalist (JO) rating was established.

## YOUR MAJOR RESPONSIBILITIES AND FUNCTION

In our democratic society, government depends on the consent of the governed. This important American principle means that, in the long run, the government does only what the people want it to do. Therefore, we can have a Navy only if the people know and understand the importance of the Navy and support it.

The Navy, like the other services, depends on the American people for the four key tools of its trade–men, money, materials, and authority to carry out its mission.

As a Navy Journalist, your main function will be to make the facts about your Navy available to the Navy's three main publics–the people at your ship or station, Navy people in general, and the American people as a whole.

Responsibility for informing the Navy's publics belongs to your commanding officer. Your responsibility is to assist his public affairs officer in accomplishing the Navy's and the command's public affairs goals.

A JO's job includes:

- Writing Navy news releases and feature articles from personal interviews, examination of messages, or the witnessing of events.

- Taking and processing news photographs and writing cutlines.

- Preparing material for commercial radio and television use.

- Serving on the staff of American Forces Radio/Television Stations as an interviewer or announcer, (if requisites for voice quality, public speaking, presence, and sense of timing are met).

- Preparing histories of ships and stations and personnel biographies.

- Rewriting and localizing news releases received from Washington and other sources throughout the Naval Establishment.

- Coordinating special events.

- Editing material and preparing copy, art, and layouts for the printing of Navy publications, such as ship and station newspapers, command information brochures, welcome aboard brochures, cruise books, and information pamphlets.

- Assisting in the preparation of speeches and other presentations on naval topics.

- Preparing material on individual Navymen for release to the Navy's Home Town News Program.

- Preparing official correspondence, directives, and performing other administrative functions in a public affairs office.

As you can see, to perform the above duties well, the Navy Journalist must master verbal, oral, and visual communication techniques.

The Navy JO must be a constant reader, always abreast with current events in and out of the Navy. He must know enough about the Navy to interpret and translate it intelligently to the civilian public. (A basic knowledge of naval history is a requirement for advancement to JO3.)

In the performance of their duties, JO's are expected to smooth-type their own material. Therefore, you must be a qualified typist, meeting the established standards for speed and accuracy. However, this manual contains no training material on typing.

Finally, a JO must have the ability to learn, and, your main learning objective should be learning to write. You must be better than average in your use of English. You must learn to write quickly, plainly, and accurately. Your aim is to turn out news copy that can be used by a newspaper or radio/TV station with a minimal need for editing or rewriting.

The major areas in which you will be expected to develop knowledge and skills include: newswriting and editing, layout and makeup of navy publications and a knowledge of how they are printed, radio and television, photography, and administration.

As a Journalist progresses in experience, maturity, and service seniority, he becomes the trusted executive of the public affairs officer. You will find yourself performing many of the functions of a public affairs officer, particularly in a command where other responsibilities of collateral-duty public affairs officer allow the officer only minimum time for public affairs work. Therefore you must know the theory and practice of public affairs policy. This manual will not make you a writer or public affairs specialist, but it can help. It contains many rules, and if you learn them and follow them, you will be well on your way. Remember, there is a difference in being able to pass a test on the rules and in being able to follow them automatically.

This manual is based on qualifications contained in Change #1 of June 1972, to the *Manual of Qualifications for Advancement,* NAVPERS 18068-C. Changes occurring after that date are not reflected in this text.

The remainder of this chapter gives information on requirements and procedures for advancement in rating, and references that will help you both in working for advancement and in performing your duties as a Journalist. This chapter also includes information on how to make the best use of Rate Training Manuals. Study this chapter carefully before beginning your study of the remainder of this training manual.

Subsequent chapters cover the professional knowledge and technical skills required of the Navy Journalist.

Photographs, diagrams, and illustrations of various kinds have been placed throughout this text to assist you in learning, recognizing, and retaining the material presented.

If in the course of studying this manual, you should encounter unfamiliar words or terms (which are not immediately explained), refer to Appendix I, which gives a glossary of Navy Public Affairs, newspaper, radio/TV, printing, and photographic terminology.

## MILITARY REQUIREMENTS

In studying for advancement in the Journalist rating, as in any other rating, your first consideration is your responsibilities as a military man.

Military requirements are different in character for a petty officer than you have experienced for previous advancement. Their emphasis has changed from knowing how to do certain things as an individual–such as painting or knot tying–to directing and supervising operations performed by others. You still are required to learn some new individual operations for your military requirements, but you are now entering the field of MILITARY LEADERSHIP. Your responsibility for others increases as you ascend the rating ladder.

Successful leadership at all levels is based on personal example and moral responsibility. As you prepare for advancement to JO3 and later JO2, your responsibilities in the naval leadership program will increase just as the application of leadership to the duties of your rating.

Your most important military duties are those performed during general quarters aboard ship. You may be assigned as a phone talker, which means that you will have an important responsibility in maintaining communications within your ship during battle. More often, however, you will be assigned as a surface or air plotter in the ship's combat information center, keeping an up-to-date picture of how battle conditions are progressing.

## PERSONAL TRAITS

Besides knowledge of the subject matter and the capacity to perform his tasks well, the Journalist needs certain personal characteristics. Some are general characteristics that help ensure success in any rating, but others are specially necessary in the public affairs field. Most of these are traits that can be developed and improved. Their importance will become more evident as you progress through this manual.

### APPEARANCE

Good personal appearance is especially important to the Journalist. Most of your work will be relatively clean, so it is possible to work hard and still look neat. Since the Journalist's duties place him in a position to meet visitors, escort newsmen, interview VIPs, act as tour guide, and so forth, good appearance is more necessary than in some other jobs in the Navy. Always give attention to grooming and be sure every item of your uniform is as it should be.

### VOICE

Voice and manner of speaking are important. You should avoid an overly loud voice, but likewise, you should avoid speaking too low or indistinctly. Localisms of vocabulary or accent may be merely pleasant marks of individuality, or they may be hindrances because they make the speaker hard to understand. If you have conspicuous speech habits of this sort, you should attempt to correct them. Attention to pronunciation of words is always worth while.

### MILITARY BEARING

All petty officers have an obligation to conduct themselves with dignity and in such manner as to reflect credit on the naval service. Dignity exists only where the individual has a proper sense of his own worth and of the worthiness of his cause. The person who possesses true dignity will also respect the dignity of others. Military bearing is dignity within military relationships. It exists when the individual is proud of his military organization and of his part in it. He respects his seniors and is guided by the example of those he admires most among them. He also respects his juniors and tries to provide an example they will be proud to follow. Whether he is squaring his hat, rendering a salute, carrying on the work of his office, or going on liberty, his manner says that he is proud of the Navy and is doing his best to make the Navy proud of him.

### COURTESY

The qualifications for advancement don't list courtesy as a requirement, but they imply it. Most situations require a certain minimum of manners, and unless we display that minimum we are in trouble. Courtesy goes far beyond that. It is in fact totally different in character, because courtesy comes from within and is a voluntary expression of respect for others' rights and feelings. Throughout this manual, it is emphasized how your job as a Journalist involves you with others. More than any other rating in the Navy, you will be associated with people, mostly people in the civilian domain. Courtesy on your part will smooth the way not only for you but for your command, your seniors, and the people who work for you.

## PERSONALITY

A pleasing personality is a must in the journalist field. You must be able to get along with your shipmates, because their cooperation is necessary before you can carry out your duties. Always strive to establish a good name for the Journalist. When you have the confidence of your shipmates, your job will be 100 percent easier.

One personal trait that is necessary for Navy Journalists, and of all petty officers, is their consciousness that they are, first of all, fighting men who have made a solemn promise to put the interest of their country above personal interests. When you finish studying this chapter you may want to review your obligations under the Code of Conduct for members of the Armed Forces. The Code is discussed in some detail in *Basic Military Requirements*, NAVTRA 10054-D.

## TYPES OF BILLETS

Journalists serve in a wide variety of billets both ashore and afloat.

Large staffs ashore, such as the Commanders in Chief of the Atlantic and Pacific Fleets and the fleet type commanders, have billets for JO3s and JO2s.

Seagoing staffs like Commander FIRST and SEVENTH Fleets, who use cruisers as flagships, have JOs assigned at the E4/E5 level.

Major overseas naval activities—in Spain, Hawaii, Japan, Puerto Rico, and the Philippines, to mention but a few—have public affairs staffs with JOs assigned. Or, you might be attached to a stateside base such as the Naval Air Station, Pensacola, Florida, or the Naval Station, San Diego, California. Journalists are also used extensively at the Fleet Home Town News Center in Great Lakes, Illinois, and in the Office of Information in Washington, D.C.

The American Forces Radio/TV Service makes wide use of the JO's talents in such places as Guam, Alaska, Iceland, and Cuba.

Carriers and cruisers carry Journalists as part of the ship's company. E4, E5, and E6 personnel may be assigned full-time duties as editors or staff members of the ship's newspaper or other internal publications such as familygrams and cruise books. They also serve as members of the ship's closed-circuit radio or television team.

Of course, there are other billets for the JO in the Navy, but those mentioned are the major ones to which he may be assigned. A Journalist should never have to be concerned about becoming "stale" due to lack of duty assignments at which he may work. There are numerous possibilities and an equally varied listing of billet types.

## NECs

In addition to the basic Journalist rating which this manual describes and helps qualify you for, the *Manual of Navy Enlisted Classifications,* NAVPERS 15105, provides for three secondary specialties within this field. These specialties are known as Navy Enlisted Classification Codes (NECs), which reflect special knowledge and skills that identify personnel and requirements when the rating structure is insufficient by itself for personnel management purposes. The three in your field are JO-3221 (Radio-TV Specialist), PH-8148 (Documentary/News Still Photographer) and PH-8146 (Motion Picture Script Writer).

JOs may qualify for the 3221 NEC in two ways: by successfully completing the broadcaster course at the Defense Information School or by completing one year at a designated American Forces Radio or Television Station. The 8148 NEC is gained by completing the Navy sponsored photo-journalism course at Syracuse University. A Journalist is eligible for the NEC 8146 after graduating from the one-year course in motion picture script writing at the University of Southern California.

## ADVANCEMENT

Some of the rewards of advancement in rate are easy to see. You get more pay. Your job assignments become more interesting and more challenging. You are regarded with greater respect by officers and enlisted personnel. You enjoy the satisfaction of getting ahead in your chosen Navy career.

But the advantages of advancing in rate are not yours alone. The Navy also profits. Highly trained personnel are essential to the functioning of the Navy. By each advancement in rate, you increase your value to the Navy in two ways. First, you become more valuable as a specialist in your own rating. And second, you become more valuable as a person who can train others and thus make far-reaching contributions to the entire Navy.

## HOW TO QUALIFY FOR ADVANCEMENT

What must you do to qualify for advancement in rate? The requirements may change from time to time, but usually you must:

Have the required amount of time in your present pay grade.

Complete the required military and occupational training courses specified in the *Bibliography for Advancement Study*, NAVTRA 10052.

Demonstrate your ability to perform all the PRACTICAL requirements and PERFORMANCE tests as prescribed in the *Manual of Qualifications for Advancement*, NAVPERS 18068.

Be recommended by your commanding officer after the petty officers and officers supervising your work have indicated that they consider you capapble of performing the duties of the next higher rate.

Demonstrate your KNOWLEDGE by passing written examinations on the occupational and military qualification standards for advancement in rate as prescribed in NAVPERS 18068.

Some of these general requirements may be modified in certain ways. Figure 1-1 gives a more detailed view of the requirements for advancement of active duty personnel; figure 1-2 gives this information for inactive duty personnel.

Remember that the qualifications for advancement can change. Check with your division officer or training officer to be sure that you know the most recent qualifications.

Advancement in rate is not automatic. Even though you have met all the requirements, including passing the written examinations, you may not be able to "sew on the crow" or "add a stripe." The number of men in each rate and rating is controlled on a Navy-wide basis. Therefore, the number of men that may be advanced is limited by the number of vacancies that exist. When the number of men passing the examination exceeds the number of vacancies, some system must be used to determine which men may be advanced and which may not. The system used is the "final multiple" and is a combination of three types of advancement systems.

Merit rating system
Personnel testing system
Longevity, or seniority, system

The Navy's system provides credit for performance, knowledge, and seniority, and, while it cannot guarantee that any one person will be advanced, it does guarantee that all men within a particular rating will have equal advancement opportunity.

The following factors are considered in computing the final multiple:

| POINTS | FACTOR | WEIGHT |
|---|---|---|
| 80 (MAX) | Examination Score | 40% |
| 50 (MAX) | Performance (Average of marks received | 25% |
| 20 (MAX) | Total Active Service (1 per yr) | 10% |
| 20 (MAX) | Time in Present Grade (2 per yr) | 10% |
| 15 (MAX) | Medals and Awards | 7.5% |
| 15 (MAX) | PNA (Maximum 3 per exam cycle) | 7.5% |
| 200 (MAX POSSIBLE) | | 100% |

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| REQUIREMENTS * | E1 to E2 | E2 to E3 | # E3 to E4 | #† E4 to E5 | † E5 to E6 | † E6 to E7 | † E7 to E8 | † E8 to E9 |
|---|---|---|---|---|---|---|---|---|
| SERVICE | 4 mos. service–or completion of Recruit Training. | 8 mos. as E-2. | 6 mos. as E-3. | 12 mos. as E-4. | 24 mos. as E-5. | 36 mos. as E6. 8 years total enlisted service. | 36 mos. as E-7. 8 of 11 years total service must be enlisted. | 24 mos. as E-8. 10 of 13 years total service must be enlisted. |
| SCHOOL | Recruit Training. (C.O. may advance up to 10% of graduating class.) | | Class A for PR3, DT3, PT3, AME 3, HM 3, PN 3, FTB 3, MT 3, | | | Class B for AGC, MUC, MNC.†† | | |
| PRACTICAL FACTORS | Locally prepared check-offs. | Record of Practical Factors, NavPers 1414/1, must be completed for E-3 and all PO advancements. | | | | | | |
| PERFORMANCE TEST | | | Specified ratings must complete applicable performance tests before taking examinations. | | | | | |
| ENLISTED PERFORMANCE EVALUATION | As used by CO when approving advancement. | | Counts toward performance factor credit in advancement multiple. | | | | | |
| EXAMINATIONS ** | Locally prepared tests. | See below. | Navy-wide examinations required for all PO advancements. | | | | Navy-wide, selection board. | |
| RATE TRAINING MANUAL (INCLUDING MILITARY REQUIREMENTS) | | Required for E-3 and all PO advancements unless waived because of school completion, but need not be repeated if identical course has already been completed. See NavTra 10052 (current edition). | | | | | Correspondence courses and recommended reading. See NavTra 10052 (current edition). | |
| AUTHORIZATION | Commanding Officer | | Naval Examining Center | | | | | |

* All advancements require commanding officer's recommendation.
† 1 year obligated service required for E-5, and E-6; 2 years for E-7, E-8, and E-9.
# Military leadership exam required for E-4 and E-5.
** For E-2 to E-3, NAVEXAMCEN exams or locally prepared tests may be used.
†† Waived for qualified EOD personnel.

Figure 1-1.—Active duty advancement requirements.

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| REQUIREMENTS * | E1 to E2 | E2 to E3 | E3 to E4 | E4 to E5 | E5 to E6 | E6 to E7 | E8 | E9 |
|---|---|---|---|---|---|---|---|---|
| TOTAL TIME IN GRADE | 4 mos. | 8 mos. | 6 mos. | 12 mos. | 24 mos. | 36 mos. with total 8 yrs service | 36 mos. with total 11 yrs service | 24 mos. with total 13 yrs service |
| TOTAL TRAINING DUTY IN GRADE † | 14 days | 14 days | 14 days | 14 days | 28 days | 42 days | 42 days | 28 days |
| PERFORMANCE TESTS | ▨ |  | Specified ratings must complete applicable performance tests before taking examination. |  |  |  |  |  |
| DRILL PARTICIPATION | Satisfactory participation as a member of a drill unit in accordance with BUPERSINST 5400.42 series. |  |  |  |  |  |  |  |
| PRACTICAL FACTORS (INCLUDING MILITARY REQUIREMENTS) | Record of Practical Factors, NavPers 1414/1, must be completed for all advancements. |  |  |  |  |  |  |  |
| RATE TRAINING MANUAL (INCLUDING MILITARY REQUIREMENTS) | Completion of applicable course or courses must be entered in service record. |  |  |  |  |  |  |  |
| EXAMINATION | Standard Exam |  | Standard Exam required for all PO advancements. Also pass Military Leadership Exam for E-4 and E-5. |  |  |  | Standard Exam, Selection Board. |  |
| AUTHORIZATION | Commanding Officer |  | Naval Examining Center |  |  |  |  |  |

*Recommendation by commanding officer required for all advancements.
† Active duty periods may be substituted for training duty.

Figure 1-2.—Inactive duty advancement requirements.

All of the above information (except the examination score and the PNA points) is submitted to the Naval Examining Center with your examination answer sheet. After grading, the examination scores for those passing, are added to the other factors to arrive at the final multiple. A precedence list, which is based on final multiples, is then prepared for each pay grade within each rating. Advancement authorizations are then issued, beginning at the top of the list, for the number of men needed to fill the existing vacancies.

### PNA Factor

PNA points are comprised of two subfactors, Navy-wide examination score and performance mark standing. Individually, both subfactors are weighted in relation to a member's standing among all those who participated in his specific examination rate for a given cycle. In the case of the performance mark standing subfactor, individual performance mark averages submitted to the Naval Examining Center are used as the basis for determining the member's performance standing in relation to his contemporaries. For those who pass examinations but are not advanced, additional points will be credited to their final multiple for succeeding examinations in accordance with the schedule established for each subfactor as follows:

| EXAMINATION SCORE | POINTS |
|---|---|
| 70 through 80 | 1.5 |
| 60 through 69 | 1.0 |
| Passing through 59 | .5 |

| PERFORMANCE MARK AVERAGE | POINTS |
|---|---|
| Top 25 Percent | 1.5 |
| Upper 25 to 50 Percent | 1.0 |
| Lower 50 to 25 Percent | .5 |
| Bottom 25 Percent | .0 |

NOTE: Maximum of 3 multiple points per cycle. Maximum of 15 multiple points after 5 exam cycles.

PNA points will be awarded as follows: A maximum of three points can be accrued each examination cycle. After five examination cycles, candidates will be eligible for the maximum number of points (15). Subsequent to complete implementation, each candidate's PNA factor will be computed based on the points received in the five most recent examinations competed in, out of the last six examinations. This will allow candidates to miss one examination and still be eligible for the maximum award.

## HOW TO PREPARE FOR ADVANCEMENT

What must you do to prepare for advancement in rate? You must study the qualifications for advancement, work on the practical factors, study the required Rate Training Manuals, and study other material that is required for advancement in your rate. To prepare for advancement, you will need to be familiar with (1) the *Quals Manual,* (2) the Record of Practical Factors, (3) the *Bibliography for Advancement Study*, and (4) applicable rate training manuals. The following sections describe and give you suggestions on how to use these publications when preparing for advancement.

### The *Quals Manual*

The *Manual of Qualifications for Advancement*, NAVPERS 18068C (with changes), gives the minimum occupational and military qualification standards for advancement to each rate within each rating. This manual is usually called the "Quals Manual," and the qualifications themselves are often called "quals." The qualification standards are of two general types: (1) military qualification standards and (2) occupational qualification standards.

MILITARY STANDARDS are requirements that apply to all ratings rather than to any one particular rating. Military requirements for advancement to third class and second class petty officer rates deal with military conduct, naval organization, military justice, security, watch standing, and other subjects which are required of petty officers in all ratings.

OCCUPATIONAL STANDARDS are requirements that are directly related to the work of each rating.

Both the military requirements and the occupational qualification standards are divided into subject matter groups; then, within each subject matter group, they are divided into PRACTICAL FACTORS and KNOWLEDGE FACTORS. Practical factors are things you must be able to DO. Knowledge factors are things you must KNOW in order to perform the duties of your rating.

In most subject matter areas, you will find both practical factor and knowledge factor qualifications. In some subject matter areas, you may find only one or the other. It is important to remember that there are some knowledge aspects to all practical factors, and some practical aspects to most knowledge factors. Therefore, even if the *Quals Manual* indicates that there are no knowledge factors for a given subject matter area, you may still expect to find examination questions dealing with the knowledge aspects of the practical factors listed in that subject matter area.

You are required to pass a Navy-wide military/leadership examination for E-4 and E-5, as appropriate, before you take the occupational examinations. The military/leadership examinations are administered on a schedule determined by your commanding officer. Candidates are required to pass the applicable military/leadership examination only once. Each of these examinations consists of 100 questions based on information contained in *Military Requirements for Petty Officers 3 and 2*, NAVTRA 10056 (current edition) and in other publications listed in the *Bibliography for Advancement Study*, NAVTRA 10052 (current edition).

The Navy-wide occupational examinations for pay grades E-4 and E-5 will contain 150 questions related to occupational areas of your rating.

If you are working for advancement to second class, remember that you may be examined on third class qualifications as well as on second class qualifications.

The *Quals Manual* is kept current by means of changes. The occupational qualifications for your rating which are covered in this training manual were current at the time the manual was printed. By the time you are studying this manual, however, the quals for your rating may have been changed. Never trust any set of quals until you have checked it against an UP-TO-DATE copy in the *Quals Manual*.

## Record of Practical Factors

Before you can take the servicewide examination for advancement in rate, there must be an entry in your service record to show that you have qualified in the practical factors of both the military qualifications and the occupational qualifications. The RECORD OF PRACTICAL FACTORS, NAVTRA 1414/1, is used to keep a record of your practical factor qualifications. This form is available for each rating. The form lists all practical factors, both military and occupational. As you demonstrate your ability to perform each practical factor, appropriate entries are made in the DATE and INITIALS columns.

Changes are made periodically to the *Bibliography for Advancement Study* and revised forms of NAVTRA 1414/1 are provided when necessary. Extra space is allowed on the Record of Practical Factors for entering additional practical factors as they are published in changes to the *Quals Manual*. The Record of Practical Factors also provides space for recording demonstrated proficiency in skills which are within the general scope of the rating but which are not identified as minimum qualifications for advancement.

Until completed, the NAVTRA 1414/1 is usually held by your division officer; after completion, it is forwarded to the personnel office for insertion in your service record. If you are transferred before qualifying in all practical factors, the incomplete form should be forwarded with your service record to your next duty station. You can save yourself a lot of trouble by making sure that this form is actually inserted in your service record before you are transferred. If the form is not in your service record, you may be required to start all over again and requalify in the practical factors which have already been checked off.

## NAVTRA 10052

*Bibliography for Advancement Study,* NAVTRA 10052 (current edition) is a very important publication for anyone preparing for advancement in rate. This bibliography lists required and recommended Rate Training Manuals and other reference material to be used by personnel working for advancement in rate. NAVTRA 10052 is revised and issued once each year by the Chief of Naval Training. Each revised edition is identified by a letter following the NAVTRA number. When using this publication, be SURE that you have the most recent edition.

If extensive changes in qualifications occur in any rating between the annual revisions of NAVTRA 10052, a supplementary list of study material may be issued in the form of a BUPERS Notice. When you are preparing for advancement, check to see whether changes have been made in the qualifications for your rating. If changes have been made, see if a BUPERS Notice has been issued to supplement NAVTRA 10052 for your rating.

The required and recommended references are listed by rate level in NAVTRA 10052. If you are working for advancement to third class, study the material that is listed for third class. If you are working for advancement to second class, study the material that is listed for second class; but remember that you are also responsible for the references listed at the third class level.

In using NAVTRA 10052, you will notice that some Rate Training Manuals are marked with an asterisk (*). Any manual marked in this way is MANDATORY–that is, it must be completed at the indicated rate level before you can be eligible to take the servicewide examination for advancement in rate. Each mandatory course may be completed by (1) passing the appropriate Nonresident Career Course that is based on the mandatory training manual; (2) passing locally prepared tests based on the information given in the training manual; or (3) in some cases, successfully completing an appropriate Navy Class "A" course or other military school applicable to the rating. In the case of the JO rating, the appropriate school is the Information Specialist Course at the Defense Information School, Fort Benjamin Harrison, Indiana. The scope, prerequisites, and other details of this school may be found in *U.S. Navy Public Affairs Regulations* (SECNAV INST. 5720.XX). Descriptions of several other school programs available to Journalists also are contained in this reference.

Do not overlook the section of NAVTRA 10052 which lists the required and recommended references relating to the military qualification standards for advancement. Personnel of ALL ratings must complete the mandatory military requirements training course for the appropriate rate level before they can be eligible to advance in rate.

The references in NAVTRA 10052 which are recommended but not mandatory should also be studied carefully. ALL references listed in NAVTRA 10052 may be used as source material for the written examinations, at the appropriate rate levels.

### Training Manuals

There are two general types of training manuals. Rate Training Manuals (such as this one) are prepared for most enlisted ratings. A Rate Training Manual gives information that is directly related to the occupational qualifications of one rating. Subject matter or basic training manuals give information that applies to more than one rating.

Training manuals are revised from time to time to keep them up to date technically. The revision of a training manual is identified by a letter following the NAVTRA number. You can tell whether any particular copy of a training manual is the latest edition by checking the NAVTRA number and the letter following this number in the most recent edition of *List of Training Manuals and Correspondence (Nonresident Career) Courses,* NAVTRA 10061 is actually a catalog that lists all current training manuals and correspondence courses; you will find this catalog useful in planning your study program.)

Rate Training Manuals are designed to help you prepare for advancement. The following suggestions may help you to make the best use of this manual and other Navy training publications when you are preparing for advancement.

1. Study the military qualifications and the occupational qualifications for your rating before you study the manual, and refer to the quals frequently as you study. Remember, you are studying the training manual primarily in order to meet these quals.

2. Set up a regular study plan. It will probably be easier for you to stick to a schedule if you can plan to study at the same time each day. If possible, schedule your studying for a time of day when you will not have too many interruptions or distractions.

3. Before you begin to study any part of the training manual intensively, become familiar with the entire book. Read the preface and the table of contents. Check through the index. Look at the appendixes. Thumb through the book without any particular plan, looking at the illustrations and reading bits here and there as you see things that interest you.

4. Look at the training manual in more detail, to see how it is organized. Look at the table of contents again. Then, chapter by chapter, read the introduction, the headings, and the subheadings. This will give you a pretty clear picture of the scope and content of the book. As you look through the book in this way, ask yourself some questions:

- What do I need to learn about this?
- What do I already know about this?
- How is this information related to information given in other chapters?
- How is this information related to the qualifications for advancement in rate?

5. When you have a general idea of what is in the training manual and how it is organized, fill in the details by intensive study. In each study period, try to cover a complete unit–it may be a chapter, a section of a chapter, or a subsection. The amount of material that you can cover at one time will vary. If you know the subject well, or if the material is easy, you can cover quite a lot at one time. Difficult or unfamiliar material will require more study time.

6. In studying any one unit–chapter, section, or subsection–write down the questions that occur to you. Many people find it helpful to make a written outline of the unit as they study, or at least to write down the most important ideas.

7. As you study, relate the information in the training manual to the knowledge you already have. When you read about a process, a skill, or a situation, try to see how this information ties in with your own past experience.

8. When you have finished studying a unit, take time out to see what you have learned. Look back over your notes and questions. Maybe some of your questions have been answered, but perhaps you still have some that are not answered. Without looking at the training manual, write down the main ideas that you have gotten from studying this unit. Don't just quote the book. If you can't give these ideas in your own words, the chances are that you have not really mastered the information.

9. Use Nonresident Career Courses whenever you can. The Career Courses are based on Rate Training Manuals or on other appropriate texts. As mentioned before, completion of a mandatory Rate Training Manual can be accomplished by passing a Nonresident Career Course based on the Rate Training Manual. You will probably find it helpful to take other correspondence courses, as well as those based on mandatory training courses. Taking a correspondence course helps you to master the information given in the training manual and also helps you see how much you have learned.

10. Think of your future as you study Rate Training Manuals. You are working for advancement to third class or second class right now, but someday you will be working toward higher rates. Anything extra that you can learn now will help you both now and later.

## OTHER PUBLICATIONS

Besides training manuals, NAVTRA 10052 lists official publications on which you may be examined. You should not only study the sections required, but should become as familiar as possible with all publications you use.

One of the most useful things you can learn about a subject is how to find out more about it. No single publication can give you all the information you need to perform the duties of your rating. You should learn where to look for accurate, authoritative, up-to-date information on all subjects related to the military requirements for advancement and the occupational qualifications of your rating.

Numerous publications you will use are referenced in the various chapters throughout this training manual. In most cases, the exact chapter, section, or article of the particular publication is cited. The detailed information you need for advancement and for everyday work is contained in them. Some are subject to change or revision from time to time; some at regular intervals, others as the need arises. When using any publication that is subject to change or revision, be sure that you have the latest edition. When using any publication that is kept current by means of changes, be sure you have a copy in which all official changes have been made. Studying canceled or obsolete information will not help you to do your work or to advance in rating; it is likely to be a waste of time, and may even be seriously misleading.

Chapter 24 of this manual gives a list of reference publications frequently used in your work. Some are listed as "required to have available," some are listed as "should be readily available," and other are merely "suggested as good, handy reference material."

In addition, you should become familiar with all the technical publications dealing with your rating. The technical information on camera operations required for a JO is contained in chapters 12 and 13 of this manual. However, you might report to a command having a particular type of camera with which you are unfamiliar. You must therefore, resort to the manufacturer's technical manual.

As you progress through the petty officer ranks, your duties and responsibilities become more and more those of the supervisor and instructor. In order to render the proper type of supervision and instruction, you must read everything you can relative to this subject. Publications such as *Basic Military Requirements*, NAVTRA 10054 and *Military Requirements for Petty Officers 3 & 2*, NAVTRA 10056 are your basic study guides.

## TRAINING FILMS

Training films available to naval personnel are a valuable source of supplementary information on many technical subjects.

Films that may be of interest are listed in the United States Navy Film Catalog, NAVAIR 10-1-777, with supplements carrying the same NAVAIR number.

When selecting a film, note its date of issue listed in the Film Catalog. As you know, procedures sometimes change rapidly. If a film is obsolete only in part, it may still have sections that are useful, but it is important to note procedures that have changed. If there is any doubt, verify current procedures by looking them up in *U.S. Navy Public Affairs Regulations* or other appropriate sources.

## CHAPTER 2

# MISSION AND ORGANIZATION OF NAVY PUBLIC AFFAIRS

Abraham Lincoln once said: "Public support is essential – with it nothing can fail; without it, nothing can succeed."

Our Navy owes its origin to public opinion. It was founded in the days of the American Revolution when the leaders and the people of the new republic saw that seapower was needed to win independence. Once the war was won, however, few seemed to think a navy was important.

The new nation disarmed then just as the United States has done after almost every war since. The Army was cut to the bone and the Navy disbanded entirely. But scarcely 10 years later, Algerian pirates captured our merchant ships on the high seas and demanded ransom for their return. Then the Algerians called for an annual payment to guarantee our ships safe passage. This proved that a maritime nation like ours could not conduct its affairs without the protection of a navy. Voicing the slogan "Millions for defense, but not one cent for tribute," Americans demanded a fleet. We have had one ever since.

After each war, however, the peace loving American citizen has demanded of his Government that the country disarm. This was true after World War I, and so our country was far from prepared when the Japanese struck in 1941. It was also true to a lesser extent after World War II. But, trouble in Korea, Vietnam, and numerous other areas within recent times have called for a continuous increase in naval power. This country is prepared to defend itself today only because the majority of the American people recognize the importance of military readiness.

The American citizens provide the tools of the Navy's trade–men, money, materials, and the authority to carry out its mission. (Figure 2-1.)

How strong or how effective our Navy will be depends on its degree of importance in the minds of the citizens. To base their opinions, the American people must know the importance of seapower and the capability of their naval forces.

### THE DEVELOPMENT OF NAVY PUBLIC AFFAIRS

Although today's concepts of public affairs in the Navy are comparatively new, their practice dates back to the Revolution. The history of Navy Public Affairs follows closely the evolution of the public affairs function within our government. In the creation of the Navy itself can be seen the marshaling of political support by the spreading of contracts for goods and services over as large an area and among as many individuals and companies as possible. This manner of obtaining needed support popularized the Navy in many states and communities, and insured legislation continuing this support on a permanent basis.

A more marked influence on public and congressional opinion, however, was the pressures of international events facing an emerging nation. The actions of the Barbary corsairs and of the French privateers, which later erupted into the Quasi-Naval War with France, combined to give those who supported an effective naval force leverage enough to enact the hotly debated Navy Act of May 27, 1794, establishing the United States Navy.

The function of public affairs was initially borne by the Navy's political leadership. In the

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Figure 2-1.—The Navy depends on the American people for men, money, materials, and authority, to carry out its mission.

Civil War, however, the first steps were taken by the Navy itself to provide the public with information about its actions.

## CIVIL WAR

News of the Navy throughout the Civil War was dependent upon battle reports. Secretary of the Navy Gideon Welles, himslef a former newspaper editor, would hand over the communiques to reporters in Washington. Not all of the reports were necessarily handed over. Military security made certain disclosures inappropriate. When the Union Navy's monitors failed to capture Fort Sumter and Charleston harbor in September 1863, information regarding deficiencies in the ironclads was stricken by Welles from the reports.

On several occasions Welles was distressed to find the Army garnering a major share of the limelight in actions which hinged on naval forces. He instructed Admiral Porter to make certain his battle reports were in ahead of those of the military commanders. Porter did at his next opportunity and the Navy, spurred by interservice rivalry, scooped the Army on news of the Battle of Vicksburg.

It was common practice for correspondents to travel with Union armies and, to lesser extent, with those of the Confederacy. News directly from reporters with the ships was rare. The difficulty of communicating with their papers was the greatest reason for there being more news from the front than from blockade and river squadrons.

A notable exception to this pattern was a New York reporter, B.S. Osbon, who accompanied the abortive relief expedition to Fort Sumter. Osbon might, with some justification, be called the Navy's first public affairs officer. He had a combination job as Signal Clerk and Secretary with Admiral Farragut on the flagship Hartford. In that position he was an eyewitness to the battle with the forts and the capture of New Orleans. He wrote and distributed the story to the New York papers.

By the summer of 1864 Osbon had published a handbook on the Civil War histories of ships of the Union Navy. Osbon established himself as a sort of clearing house for news about the Navy. He wrote Sunday articles which he sold to a group of 18 newspapers and claimed, at least, to have so established the first news syndicate in America.

One of his methods of operating this syndicate landed him in trouble in November 1864. While the Powder Boat Expedition against Fort Fisher was being prepared, Osbon obtained the details of the operation from Admiral Porter and wrote an advance for his newspaper subscribers with the understanding that it was not for use until after the expedition had been completed. However, on hearing a rumor that the attack had taken place, a Philadelphia editor printed the story prematurely, giving the enemy an abundance of information prior to the attack. The editor reportedly was arrested and the paper closed.

Following the successful attack more than a month later, Osbon was put under arrest and clapped into the old Capitol prison in Washington until nearly the end of the war.

### Information Versus Security

One problem reporters encountered when they embarked in Navy ships was that of censorship. They found that flag officers of the Navy could censor their copy or, for that matter, oust them without a story.

The problems of informing people through a public press without imparting useful and sometimes essential information to an enemy are many. In a civil war, these problems become more complex.

Perhaps the most damning comments on intelligence available in the press came from the log of the most successful of the Confederacy's commerce raiders, the CSS Alabama. Captain Semmes, upon capture of the merchantman SS Manchester bound from New York to Liverpool, studied a batch of newspapers found on board and wrote, "I learned from them where all the enemy's gun boats were, and what they were doing . . . Perhaps this was the only war in which the newspapers ever explained, beforehand, all the movements of armies and fleets to the enemy."

## FOR AN INFORMED PUBLIC

One of the painfully learned lessons of the Civil War was the portent of an aroused but ill-informed public opinion and its resultant effect upon sound naval strategy. Just as the Navy had repeatedly found that it could not build, equip, and man a fleet in times of emergency but had to built, maintain and train one over the years, it became just as clear that it could not expect public understanding of its mission and strategy without taking action to cultivate and foster that understanding.

For nearly a generation following the Civil War the Navy languished and regressed with little public interest or concern. There was no impetus for fostering a naval information program.

## EXHIBITS TO INFORM THE PUBLIC

Another field of public relations activity was opened for the Navy by a presidential decree in 1874. President Grant, noting the upcoming exhibition in Philadelphia celebrating the 100th anniversary of United States independence, issued an executive order directing participation of the executive departments of the federal government.

In Philadelphia, a Navy contingent represented the Secretary of the Navy.

On the exhibition trail, federal participation, including that of the military services, continued through to the turn of the century and beyond.

Perhaps the Navy's most elaborate exhibit was made as a part of the World Columbian Exposition held in Chicago in 1893. A ship model of lathing was built on a brick foundation set on piles driven into Lake Michigan. It was open for touring and featured realistic interiors and exteriors, actual arms and equipment, and had fully dressed mannequins at various stations throughout the "ship."

Aside from this activity there was little effort to interpret the Navy to the American public at large in the years described as "The last years of the old Navy."

## THE NAVY'S ORACLE

In 1890, a professor of naval history and tactics at the Naval War College published a book entitled, *The Influence of Sea Power Upon History, 1660-1783*. The acclaim accorded Captain Alfred Thayer Mahan's theories of command of the sea propelled him to immediate fame.

Mahan had no connection with an information function of the Navy. Yet his books and articles, coming at a favorable moment in naval affairs, helped to form the basis of an enlightened naval policy in the United States.

## SPANISH-AMERICAN WAR

When Theodore Roosevelt was appointed Assistant Secretary of the Navy in 1897, he brought to the Navy Department not only a thorough understanding of the use of naval forces in international affairs, but also a remarkable feel for the public press and knowledge in how to use it.

The role of the press in the Spanish-American War is unique in the annals of reporting. The cooperation afforded correspondents by military and naval commander was nearly limitless. There were reporters with Admiral Dewey, dozens embarked in ships on blockade stations off Cuba, and a fleet of them in dispatch boats darting about the ships, then racing off to Key West to file their stories.

The Navy Department's policy was to deal candidly with the newspapermen who were the representatives of the general public.

While the press caused only a few problems to the maneuvering of ships, its presence caused more than a few in security. Press reports on fleet movements and possible intentions were relayed the same day to Madrid. The progress made in telegraphy had vastly complicated the problem of military security causing censorship units to be established at Key West, at Washington, and at seven cable offices in New York.

Naval commanders furnished whatever information they could and placed no impediment in the way of this supply, beyond that which military necessity demanded.

Such were the beginnings of public affairs in the United States Navy. The Spanish-American

War had reinforced other trends developing in the society. As the United States stepped onto the international stage as a budding new power, her citizens were demanding more responsibility from their government. A part of the government's responsibility lay in keeping its citizens advised of its actions. At the turn of the century, the need for public relations was becoming more apparent to the majority of our naval leaders.

## THE INFLUENCE OF THEODORE ROOSEVELT

The war with Spain signalled the entry of the United States into the arena of world politics. As the century turned this country acquired overseas holdings–The Philippines, Guam, American Samoa, and Hawaii.

For the Navy, the new responsibilities that these possessions demanded were enormous. Technology and new construction had advanced the Navy to a point where its sea forces were comparable to those of European powers, with the exception of Britain. Large appropriations were made in each of the years 1898-1900. Partly through the popularity for the Navy which had carried over from the war, and partly through the continued stress in international affairs, impetus on improving the Navy continued until 1901 when Congress refused to authorize any new ships at all.

Navy policy following the war, as it had many times in the past, reverted to the pre-war status and little thought was given to new responsibilities demanded of the Navy. President McKinley was reelected in 1900 and there was every indication that the Navy could look forward to a continued policy of drift.

In September 1901, an assassin's bullet took the life of the President and sent striding onto the international scene a man infused with the importance of naval strategy to national security and fully conversant with naval problems, Theodore Roosevelt.

In his first message to Congress, President Roosevelt revealed the philosophy which was both to define and direct naval policy throughout his administration, " . . . The American people must either build and maintain an adequate Navy or else make up their minds definitely to occupy a secondary position in international affairs, not merely in political, but in commercial matters."

Roosevelt began immediately to build the Navy–a drive which did not slacken until 1905.

Navy reaction to press comment became evident in this same period. In July 1904, the Chief Clerk of the Navy engaged a New York clipping service for " . . . notices referring to matters connected with the Navy, special articles, editorials, etc. . . . " Here was some positive feedback.

### Personnel Needs

With the increase in fleet tonnage, the requirement for greater numbers of personnel in the Navy placed additional emphasis upon recruiting. Sometime in this period, the Navy found it helpful to develop a publicity organization as an aid to recruitment.

For the Navy's part, recruiting went on at an accelerated pace, not always without problems. One recruiting team in the midwest repeatedly found adverse and non-factual stories and comments about the Navy appearing in the local press just prior to its scheduled visits. These occurrences caused special mention in the Secretary's annual report to the President, " . . . The Bureau (Bureau of Navigation, predecessor to the current Bureau of Naval Personnel) believes that more thorough and more widely diffused knowledge of the conditions of life in, and opportunities afforded by, the naval service is the best remedy against unjust and harmful criticism."

The type of criticism to which the Navy objected can be seen in the Sauda, Colorado, *Mail* in noting the arrival of a Navy recruiting party, " . . . If your son is an incorrigible and you think he will either go to the gallows or to the penitentiary, send him to the Navy."

### Considerations of Image

Sensitivity to the image of the Navy and its men was not confined to recruiters. In 1905, an employee of the Navy Department was dismissed for refusal to carry out a contract to let a part of his house to a sailor because, ". . . his wife feared her social position would be affected if a man in sailor's clothes were seen going into or coming out of her house."

A similar but previous happenstance supposedly gave rise to the Navy's first newspaper in Newport, Rhode Island. In 1901, a Yeoman from the base reportedly saw the sign in a downtown store window "Dogs and Sailors Keep Out." He was repulsed when he tried to enter forcibly and returned to the base to vent his frustration by publishing an underground newspaper decrying the outrage.

### Press Tours

In the informal organization of the period, information was imparted in a number of ways. One such instance was a tour of the Navy Yard at Puget Sound for seventy-five members of the Utah Press Club in June 1902. The tour was sponsored jointly by the Press Club of Seattle and the Commandant of the Yard.

### The Navy League

In December 1902, a potentially formidable and certainly less inhibited agency for publicity was founded outside the confines of government, the Navy League of the United States. The League was formed by men who believed, ". . . the American people would have to be educated to appreciate the connection between sea power and America's new international responsibilities. Thus educated, they would exert pressure upon Congress to provide with generosity and promptness for a suitable peacetime Navy."

To bring its message to the public's attention, the League planned to use several devices. It foresaw speakers touring throughout the country; issuance of press releases and information pamphlets to selected editors, Congressmen and opinion leaders; wide distribution of League-produced magazines, and local sections meeting regularly to discuss naval matters and celebrate commemorative occasions.

On October 6, 1906, the Navy League section in Philadelphia created one such occasion which was "Navy Day." Later in its history the League would hold an annual celebration on October 27, the birthday of Theodore Roosevelt.

### Recommendations For a Bureau of Information

In December 1905, the President of the General Board, Admiral George Dewey, recommended to the Secretary that the Navy and the Army consider seeking legislation which would prohibit the publishing, in time of war or when war was imminent, ". . . any information of a military nature which is not furnished for publication by the War or Navy Departments."

Following a conference with War Department officials, Secretary of the Navy Charles Bonaparte replied that the time was inopportune for such legislation. He directed the Board to draft a bill for submission at a later date.

The General Board returned the proposed legislation to the Secretary in April. Contained therein was a provision for presidential designation of officers for special duties in the preparation and release of military information, including the creation of what might be called a Bureau of Information. The proposal evidently was shelved to await a more favorable time.

### Exhibitions and Naval Reviews

For European Naval powers, the 1890's were marked by international naval visits and naval reviews in great races for prestige and popular support. The United States Navy abstained from such visits and reviews until 1902 when President Roosevelt's invitation brought Germany's newest battleships into New York for display. The following year, four American cruisers appeared in succession at Marseilles, Kiel and Portsmouth, England. In 1904, Roosevelt sent six battleships and eight cruisers to tour ports throughout the Mediterranean.

The Jamestown Exposition, according to *Collier's Weekly*, "surpassed anything the Western Hemisphere had ever accomplished in that line." Squadron's of ships representing 13 nations joined the entire Atlantic Fleet in

Hampton Roads on public display. General visiting aboard the ships to afford the public the opportunity to examine the vessels, parades, intership boat races and other sporting events—all were included in the plan to familiarize the public with and to popularize the Navy.

## The Great White Fleet

As the ships of the fleet rode at anchor in Hampton Roads, a rumor cropped up that the Jamestown display was nothing compared to what was coming—an around the world cruise of the battle fleet.

The news of the cruise was announced by Secretary of the Navy Victor Metcalf in an interview in San Francisco in July. Meanwhile the Navy made preparations for the cruise and Roosevelt selected the journalists who would accompany the ships and tell the story the President wanted told.

On December 16, 1907, to tunes of brass bands and news by wire services clicking word of their departure, the 16 battleships which comprised the Great White Fleet weighed anchor and proceeded slowly in column past the Presidential yacht and out to sea.

Extravagant publicity preceded the fleet's departure. It continued to accompany its every move as it sailed around the Horn into the Pacific, called at coastal ports and then proceeded on to the Far East, thence to the Mediterranean, and finally returned home.

The effect upon world opinion left in the wake of the ships was significant. United States and foreign press which had criticized the cruise at its inception heralded its success upon its termination.

One of the immediate effects was in the boost to recruitment attributed by the Secretary of the Navy to the publicity surrounding the voyage. The overall popularization of the Navy was more important.

## WORLD WAR I

World War I found the Navy's public information program under severe restrictions.

In 1911 a British magazine published a lengthy and detailed article on the construction and operation of United States submarines. The Navy launched an immediate investigation after which Secretary of the Navy George von Lengerke Meyers issued an order virtually stifling the free flow of any information to the mass media.

General Order No. 139 of December 16, 1911, began, "No person belonging to the Navy, or employed under the Navy Department, shall convey or disclose by oral or written communications, publications, or any other means, except as may be required by his official duties, any information whatever concerning the naval or military establishment or forces, or concerning any person, thing, plan or measure pertaining thereto . . . without the express approval of the Navy Department . . . "

The test for the order was not long in coming. The following month, an explosion in a Navy Yard brought immediate inquiry from the press. The Yard Commandant, acting under General Order 139 refused to give out information. The newspapers through its representative in Congress, complained of the repressive measure and the order was amplified, "It was not the Department's intention to forbid giving information of no military value to persons or newspaper: it is left to the judgment of commandants and commanding officers to decide what properly may be withheld."

On March 6, 1913, the day after Secretary of Navy Josephus Daniels took office, he sent a memorandum to the Bureaus and Offices of the Navy Department requiring that all articles intended for the press be submitted to him. Daniels began to hold twice-daily press conferences in his office for Washington newsmen. In addition, items of interest to newsmen during the period 1914-1917 were posted in the Navy Department. Normally, these notices were of a routine information nature.

## THE FIRST PAO

In early 1917, the Secretary of the Navy turned over to Lieutenant Charles Belknap, Jr., of the Office of the Chief of Naval Operations, the work of reviewing Navy Department advises and making public those which did not fall under the ban of military secrecy. The Secretary continued his daily conferences with the press. Lieutenant Belknap was also given the task of aiding the press in obtaining quick action on questions that arose. In deed, if not in name, the Navy had appointed its first public affairs officer.

## THE NAVY NEWS BUREAU

On April 17, 1917, eleven days after the United States had declared war, the Secretary of the Navy asked John Wilbur Jenkins to take over the duties of Civilian Director of Information in Washington. Jenkins and his assistant worked for and established the Navy News Bureau. The Bureau was staffed by several newspapermen called to active duty. Jenkins kept the new organization small, believing that a large staff would serve only to inhibit the speedy relay and release of news.

The work of the Navy News Bureau during the war concentrated on news of the convoys and anti-submarine operations—the major naval activity. The Bureau also prepared and distributed transcripts of the Secretary's daily press conferences. The most important items were announced by Secretary Daniels. Feature materials were released in advance of publication time to allow the newspapers ample opportunity to set them in type.

The end of World War I left the Navy News Bureau with a big job yet to be done—the news of returning our forces from overseas. The organization had proved equal to the task of wartime demands.

Although Secretary Daniels had instituted a formal organization for the dissemination of news, the control he exercised over that operation was not above criticism. Nonetheless, the information bureau created by Daniels was to continue on unbroken to the present day, largely through the efforts of subsequent civilian and naval leaders who saw, in the functions, a basic responsibility to the general public.

President Harding entered the White House in March 1921, with public commitments to undertake steps toward international agreements in limitations of armaments. In April his special message to Congress reflected this philosophy in a call for a reduction in defense expenditures.

In September 1921 a lack of funding brought about a change in the name Navy News Bureau to the Navy Press Room, and a Naval Reserve Lieutenant Commander became the Information Officer and staff.

## INFORMATION UNDER INTELLIGENCE

By February 1922, a decision upon previous recommendations had been reached and the information function in the Navy was placed under Naval Intelligence. In March 1922, Secretary Edwin Denby directed the Bureaus and Offices of the Navy Department to detail an officer and necessary clerical assistance to assist the Office of Naval Intelligence Information Section. In May, a similar letter was sent to Fleet Commanders, District Commandants, and to Commanders of overseas stations directing them to appoint an officer to collect information and photographs from ships and stations under their respective commands and forward them weekly to the Office of Naval Intelligence. For the first time, the information network had been spread throughout the military chain of command of the Navy.

The precepts of the Information Section's operations with the press were to provide complete and factual answers to press queries. There was little activity in the initiation of press releases but those that were provided were distributed to all on a strictly equal basis.

In the winter of 1923-24, Denby found a new method for acquainting members of the press with naval operations—embarkation with the fleet during maneuvers. It was a program independent of funding restrictions. A press party of 85 editors and publishers embarked in fleet units during annual maneuvers in the Caribbean. The event was worthwhile for the Navy. The program continued until 1966 when the problem of security forced a limitation on guests to include only wire service representatives who were also officers in the Naval Reserve. During this same period, the program was enlarged to include prominent civilian guests as well as press representatives.

In March 1924, Curtis D. Wilbur succeeded Denby as Secretary of the Navy. In a letter to all ships and stations Secretary Wilbur emphasized the importance of officers appointed to information duties being relieved by other officers when detached to insure continuity of the information input to the Information Section. Assistance was promised to outlying commands in the Secretary's letter urging increased efforts in press relations. The first of the assistance came in the form of a seven-lesson study course on news handling issued by the Bureau of Navigation.

By the late thirties, the importance of the small Navy Information Section became apparent. It was redesignated the Public Relations Branch of the Naval Intelligence and field offices were later established in all naval districts.

## OFFICE OF PUBLIC RELATIONS ESTABLISHED

Early 1940 found the United States in a limited state of national emergency and increasing its military forces under the presidency of Franklin D. Roosevelt, a former Assistant Secretary of the Navy. This increase in military strength was paralleled by a mobilization of public relations.

Commander H.B. Thurber became Officer in Charge of the thirteen-man Public Relations Branch of the Division of Naval Intelligence in July 1940. His first order under the newly appointed Secretary of the Navy, Frank Knox, was to build up the office for an emergency. Records of Naval Reserves slated for war-time duty in public relations were reviewed and tentative selections were made of individuals who might head the individual sections of an expanded office. By February 1941, five officers had assumed the duties as heads of the Script, Plans, Pictorial, Radio, and Civilian Liaison and Naval District Sections.

In March 1941, the office of the Chief of Naval Operations issued a directive throughout the naval service outlining the proper function of public relations, declaring it a function of command and emphasizing, ". . . it is not the function of the Navy officers to endeavor to police or otherwise monitor publications, radio stations, or other media of information. It is the function of Navy officers to keep the public informed of the activities of the Navy, as compatible with military security." Secretary Knox, a former Chicago newspaper publisher, formally removed the public affairs function in the Navy from within the Office of Naval Intelligence and placed its direction under his own control in April 1941.

On May 1, 1941, the Office of Public Relations began operations. Acting as its head until the May arrival of Admiral Arthur J. Hepburn was Commander Thurber. On that day the Office of Public Relations numbered fifty-five with thirty-eight men on the way.

The Office of Public Relations was established to meet conditions of that period, particularly: an organized, accredited and sometimes uniformed press corps of war correspondents; a censorship program; total national mobilization in support of the war effort and a general popularity of the Armed Forces. The major news medium was the written press, backed by radio and news reels.

During the two decades that followed World War II, the practice of public relations became established in government, as in industry, to perform the vital function of communication between the large organizations with complex problems and the various audiences that are important to the organizations. Although the name of the office and its internal organization have changed several times since 1941, its mission remains basically the same—telling Americans, and other free peoples, what they have a right to know, as well as what may interest them about seapower and the men and women, ships, aircraft, and facilities which make up the United States Navy. The importance of the public affairs mission has been recognized and its execution has become a specialized function in the Navy. Public affairs personnel at every level inform both the general public, and the Navy's internal public which includes military and civilian naval personnel and their dependents.

## PUBLIC AFFAIRS TERMINOLOGY

Throughout the history of Navy Public Affairs, much confusion has existed over the use of terms pertaining to this field, especially over the title applied to officers handling the job. Many variations have been used, including public information officer, technical information officer, service information officer, public relations officer, command liaison officer, and many others. To ensure uniformity of terminology, the following terms have been adopted.

### PUBLIC AFFAIRS

Public affairs is the general term for the overall field. It includes all contacts with the public and the effect of these contacts on the Navy, evaluation of public opinion and consideration of it in formulating and administering Navy policies, dissemination of information to the public, and actions taken to promote understanding and good will between the Navy and the general public. Public affairs are divided into two main groups:

1. *Public Information.* The preparation and dissemination of information and other material to the press, radio, television, and other media of mass communication.
2. *Community Relations.* Activities undertaken for or in cooperation with the people of (and organizations in) communities which have an interest in the command.

### INTERNATIONAL PUBLIC AFFAIRS

International public affairs are public affairs conducted for and with foreign nationals by commands overseas and when ships and stations in the United States entertain foreign visitors. Public information and community relations programs planned and implemented with foreign nationals in mind and called "international public information" and "international community relations."

### INTERNAL RELATIONS

Internal relations are not part of public affairs, but in practice, internal relations activities parallel those in public information and community relations, and they have commensurate importance. The public addressed in internal relations is the military and civilian personnel of the Navy and their dependents.

### PUBLIC AFFAIRS OFFICER

A public affairs officer (PAO) is an officer or Navy civilian, full time or collateral duty, specialist or non-specialist, assigned duties in Navy public information and community relations. He may also have additional duty in internal relations and international public affairs. The officer specialist referred to here holds a *special duty only* designator (165X).

### MISSION

In a democracy, the public has a right to be informed on the major issues of national defense policy, including a clear presentation of both sides of the argument in complex questions, so that there may be a consensus of confidence in the final decision. Mistakes and ineffective operations must also be honestly admitted.

To fulfill the vital roles assigned it in the defense of the United States and of the free world, the Navy must have modern equipment, trained personnel, and logistic support adequate to attain and maintain a high state of readiness. This can be done only if there is full support from both the American public and Congress. The public affairs mission of the Navy, therefore, is to inform the public concerning:

- The Navy as an instrument of national policy and security.

- The operations of the Navy, as much as is compatible with military security.

- The responsibilities and activities of naval personnel as U.S. Citizens.

### AUTHORITY TO CARRY OUT THE MISSION

The President, as commander-in-chief of all the Armed Forces delegates authority to carry out the Public Affairs mission. The chain of command for Navy Public Affairs follows.

## SECRETARY OF DEFENSE

The Secretary of Defense has the authority to coordinate and direct the activities of the Departments of the Army, Navy, and Air Force including their public affairs. The Assistant Secretary of Defense (Public Affairs) is designated as the principal staff assistant to the Secretary of Defense for public information and community relations.

## SECRETARY OF THE NAVY

The Secretary of the Navy retains direct control and supervision of relationships between the Navy and the Secretary of Defense, other principal Government officials, the Congress, and the public. As deputy and principal assistant to SECNAV, the Under Secretary of the Navy acts with the full authority of the Secretary in the general management of the Department of the Navy. He is responsible for supervision of the Navy's Office of Information.

## CHIEF OF NAVAL OPERATIONS

The Chief of Naval Operations has the authority to implement public affairs policies established by the Secretary of the Navy and to ensure that they are effectively carried out by all activities under his respective commands.

## CHIEF OF INFORMATION

The Chief of Information heads the operation of the Office of Information and provides direction to the Navy public affairs program worldwide. He is the direct representative of the Secretary of the Navy and of the Chief of Naval Operations in all public affairs and internal information matters. As such, he has the authority to implement and coordinate public affairs and internal information activities. The first Public Affairs Specialist Admiral, Rear Admiral William Thompson, was selected in May 1971 and became the Chief of Information in July of that year.

## PUBLIC AFFAIRS ORGANIZATION

A complete discussion of the Department of Defense Public Affairs organization, responsibilities, and functions, is contained in *U.S. Navy Public Affairs Regulations* (SECNAV INST. 5720.XX). This information will not be repeated here for two reasons. First, as a Journalist, you should become familiar with PA Regs and use it continually as a reference. The manual sets forth the basic laws and regulations that govern Navy Public Affairs efforts and prescribes or recommends methods for their implementation. Familiarize yourself with its organization and contents. Second, the organization and contents of this manual are subject to change. You need to know the current regulations pertaining to your particular problem, so look them up in the manual for verification.

Every Journalist, however, should know the organization within the Office of Information and the major PA activities outside the Navy Department. Most large public affairs offices throughout the Navy are patterned after the organization described below.

## OFFICE OF INFORMATION

Within the Office of Information are the Chief of Information, commonly abbreviated CHINFO, the Deputy Chief of Information, three Assistant Chiefs of Information, and nine major divisions–Public Information, Production Services, Field Services, Program Coordination, Community Relations, Program Planning, Naval Reserve and Training, Internal Relations, and Administrative Services.

There are also four special assistants:

(1) Special Assistant for (SECNAV) Public Affairs,

(2) Special Assistant for (CNO) Public Affairs,

(3) Special Assistant for Manpower Management, and

(4) Special Assistant to CNO for Organization and Liaison. (See figure 2-2.)

The Deputy Chief of Information is the principal assistant to the Chief of Information. He coordinates the activities of the Assistant Chiefs of Information.

The three Assistant Chiefs of Information are:

(1) The Assistant Chief for Plans and Programs who is responsible for Program Coordination, Community Relations, Program Planning, and Naval Reserve and Training Divisions.

(2) The Assistant Chief for Operations who is responsible for the Public Information Division, Production Services Division, and Field Services Division.

(3) The Assistant Chief for Internal Relations, which is an additional duty of the Officer-in-Charge, Navy Internal Relations Activity, who is responsible for all matters pertaining to the Navy's Internal Relations Program.

The Assistant Chiefs of Information coordinate the activities of their respective divisions and report directly to the Deputy Chief of Information.

### Program Coordination and Program Planning Divisions

Program Coordination and Program Planning are separate but related Divisions. In effect, the Program Coordination Division is the short range plans office with a mission to develop public affairs plans for programs and projects which have already assumed a degree of concreteness. The Program Planning Division is responsible for the development of future goals and missions of the Office of Information and the Navy public affairs program.

### Community Relations Division

Activities of the Community Relations Division deal with the relationship between military and civilian communities. The activities comprise all official and private contacts between the Navy, its personnel, and the public in general. To accomplish this liaison, the Community Relations Division has a basic responsibility to ensure that policies and programs of the Department of the Navy and the Department of Defense are effectively accomplished on the local, national, and international level. More Specific functions of Community Relations are covered in chapter 22.

### Naval Reserve and Training Division

Administration of Naval Reserve Public Affairs Companies is a major task of the Naval Reserve and Training Division. Naval Reserve Public Affairs Companies have been established in a number of large U.S. cities to provide a reserve of skilled manpower available to fill Navy public affairs billets in time of national emergency. In their reserve function they effectively assist the Chief of Information and the Naval District Public Affairs Officer in achieving his public affairs goals.

As the program sponsor, the Division provides technical advice and assistance in the administration of the program and in the execution of training essential to meet mobilization requirements. Naval Reserve officers and enlisted men on inactive duty with experience in either Navy or civilian mass communications or public relations may join Reserve Public Affairs Companies.

### Public Information Division

The Public Information Division is the primary source of Navy Information and provides unclassified replies to all public and news media inquiries. The Division maintains close liaison with the news media, particularly the Pentagon Press Corps, with various offices of the CNO, and other agencies of the Navy Department to insure the ability to perform its primary mission.

The Division consists of four branches:

(1) News Desk Branch, which has the most direct pipeline to news media, and responds daily to the many requests for information received from them.

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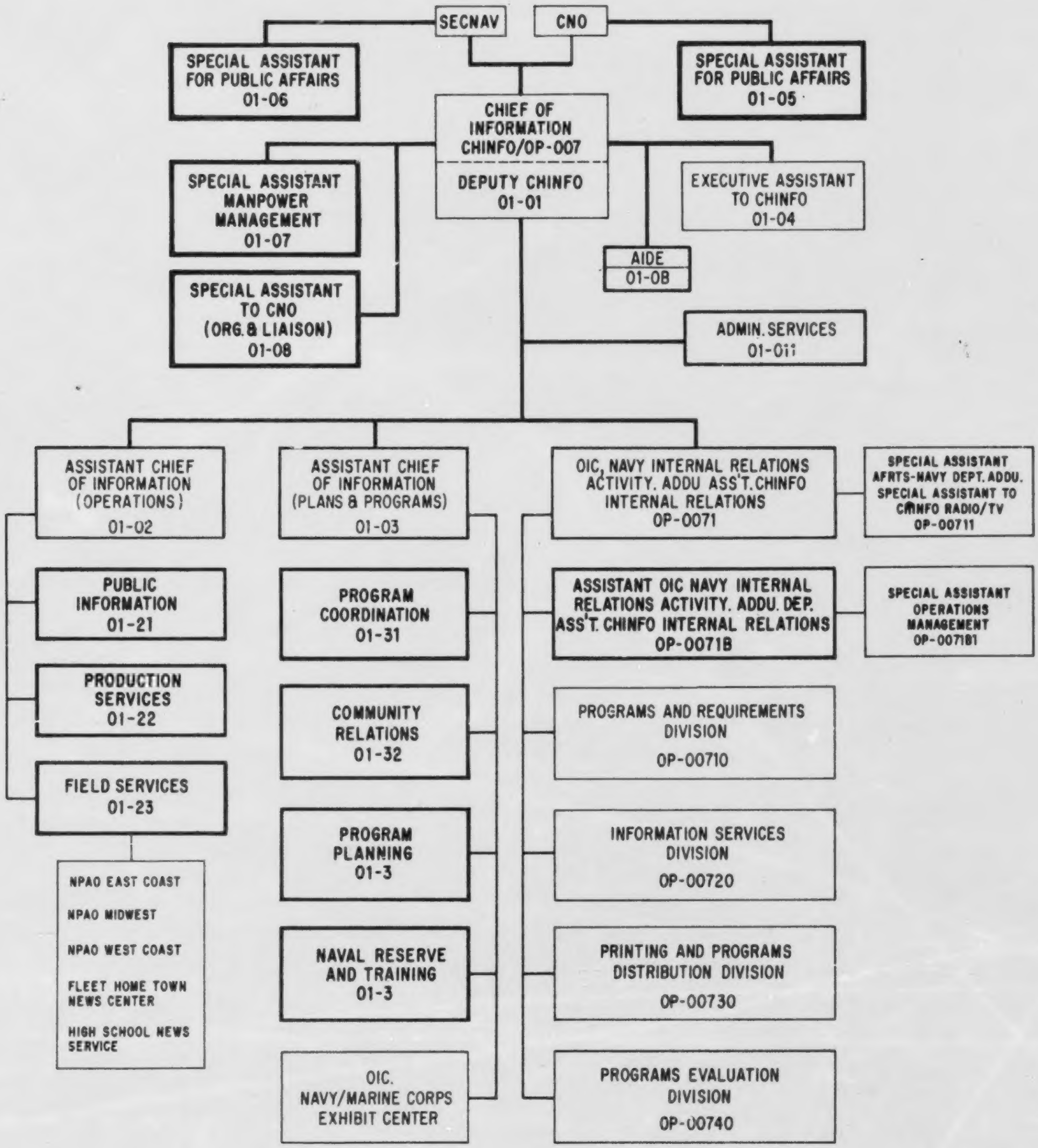
## CHINFO ORGANIZATION


SECNAV
CNO
SPECIAL ASSISTANT FOR PUBLIC AFFAIRS 01-06
SPECIAL ASSISTANT FOR PUBLIC AFFAIRS 01-05
CHIEF OF INFORMATION CHINFO/OP-007
DEPUTY CHINFO 01-01
SPECIAL ASSISTANT MANPOWER MANAGEMENT 01-07
EXECUTIVE ASSISTANT TO CHINFO 01-04
AIDE 01-08
SPECIAL ASSISTANT TO CNO (ORG. & LIAISON) 01-08
ADMIN. SERVICES 01-011
ASSISTANT CHIEF OF INFORMATION (OPERATIONS) 01-02
PUBLIC INFORMATION 01-21
PRODUCTION SERVICES 01-22
FIELD SERVICES 01-23
NPAO EAST COAST
NPAO MIDWEST
NPAO WEST COAST
FLEET HOME TOWN NEWS CENTER
HIGH SCHOOL NEWS SERVICE
ASSISTANT CHIEF OF INFORMATION (PLANS & PROGRAMS) 01-03
PROGRAM COORDINATION 01-31
COMMUNITY RELATIONS 01-32
PROGRAM PLANNING 01-3
NAVAL RESERVE AND TRAINING 01-3
OIC. NAVY/MARINE CORPS EXHIBIT CENTER
OIC, NAVY INTERNAL RELATIONS ACTIVITY. ADDU ASS'T. CHINFO INTERNAL RELATIONS OP-0071
SPECIAL ASSISTANT AFRTS-NAVY DEPT. ADDU. SPECIAL ASSISTANT TO CHINFO RADIO/TV OP-00711
ASSISTANT OIC NAVY INTERNAL RELATIONS ACTIVITY. ADDU. DEP. ASS'T. CHINFO INTERNAL RELATIONS OP-0071B
SPECIAL ASSISTANT OPERATIONS MANAGEMENT OP-007181
PROGRAMS AND REQUIREMENTS DIVISION OP-00710
INFORMATION SERVICES DIVISION OP-00720
PRINTING AND PROGRAMS DISTRIBUTION DIVISION OP-00730
PROGRAMS EVALUATION DIVISION OP-00740

165.3

Figure 2-2.—Chief of Information Organization.

(2) Media Services Branch, which has a prime responsibility to respond to requests for assistance from magazine and book media. This office also handles media travel and all news interviews with Navy personnel in OPNAV, the Bureaus, and the Systems Commands.

(3) Research and Public Inquiries Branch, which answers inquiries from the general public. This office maintains files on past, present, and planned activities of the Navy to respond to letter requests from a variety of people ranging from members of Congress inquiring about public affairs programs and policies to school children doing a research project on the battle between the Monitor and Merrimac.

(4) Speech Research Branch, which reviews and writes speeches made by high ranking civilian and military personnel of the Navy Department. The Branch responds to requests for information, speech outlines, and previously used speeches made by high ranking Navy officials.

### Production Services Division

Production Services Division is responsible for the production of all externally directed, filmed, taped, and still photo and print releases made by the Office of Information.

### Field Services Division

Field Services Division is responsible for maintaining liaison with CHINFO Branch Offices, Naval Districts, and other Navy Commands worldwide, to keep them informed of current policy, provide direction to them, and provide an input as to how these activities can contribute to projects originated in CHINFO or other Navy Department offices. Material received from the field is also channeled through the Field Services officer.

### Navy Internal Relations Activity

The Navy Internal Relation Activity replaced the Internal Relations Division of CHINFO in 1972. The Activity has its own officer in charge, is a field activity of the Chief of Naval Operations, and is under the direct supervision of the Chief of Information. The officer in charge has been assigned additional duty as an Assistant Chief of Information for matters pertaining to the Navy's Internal Relations Programs.

Internal Relations and Information is designed to provide information to military and civilian members of the Navy community about what is happening in the Navy, such as, new policies and programs or newsworthy achievements by individual Navy persons or their commands. In brief, it is information that will contribute to a better understanding of Why the Navy exists, What is happening in the Navy; and Where the Navy is going in the future.

### Administrative Services

The Administrative Services Division is headed by the Administrative Officer who acts as an advisor to the offices of the Chief of Information on all administrative matters. The Division is also responsible for the preparation and maintenance of budgets for CHINFO and certain field activities. The office approves expenditures involving funding of temporary additional duty and miscellaneous items in support of the day-to-day operations of the various offices in CHINFO.

Another function of the Division is to act as liaison between civilian employees of the Office of Information and the Navy Department Civilian Personnel Office.

There are other CHINFO divisions and responsibilities. Only the major divisions and responsibilities have been discussed above.

## PUBLIC AFFAIRS IN THE FIELD

For purposes of public affairs activity outside the Office of Information, it can be said that the Navy, at the level of the Chief of Naval Operations, is divided into four major components (see fig. 2-3): (1) the Operating Forces; (2) the Naval Material Command which is subdivided into six systems commands–Air, Ordnance, Electronics, Ships, Supply, and Engineering; (3) the Bureau of Naval Personnel and assigned shore (field) activities; and (4) the Bureau of

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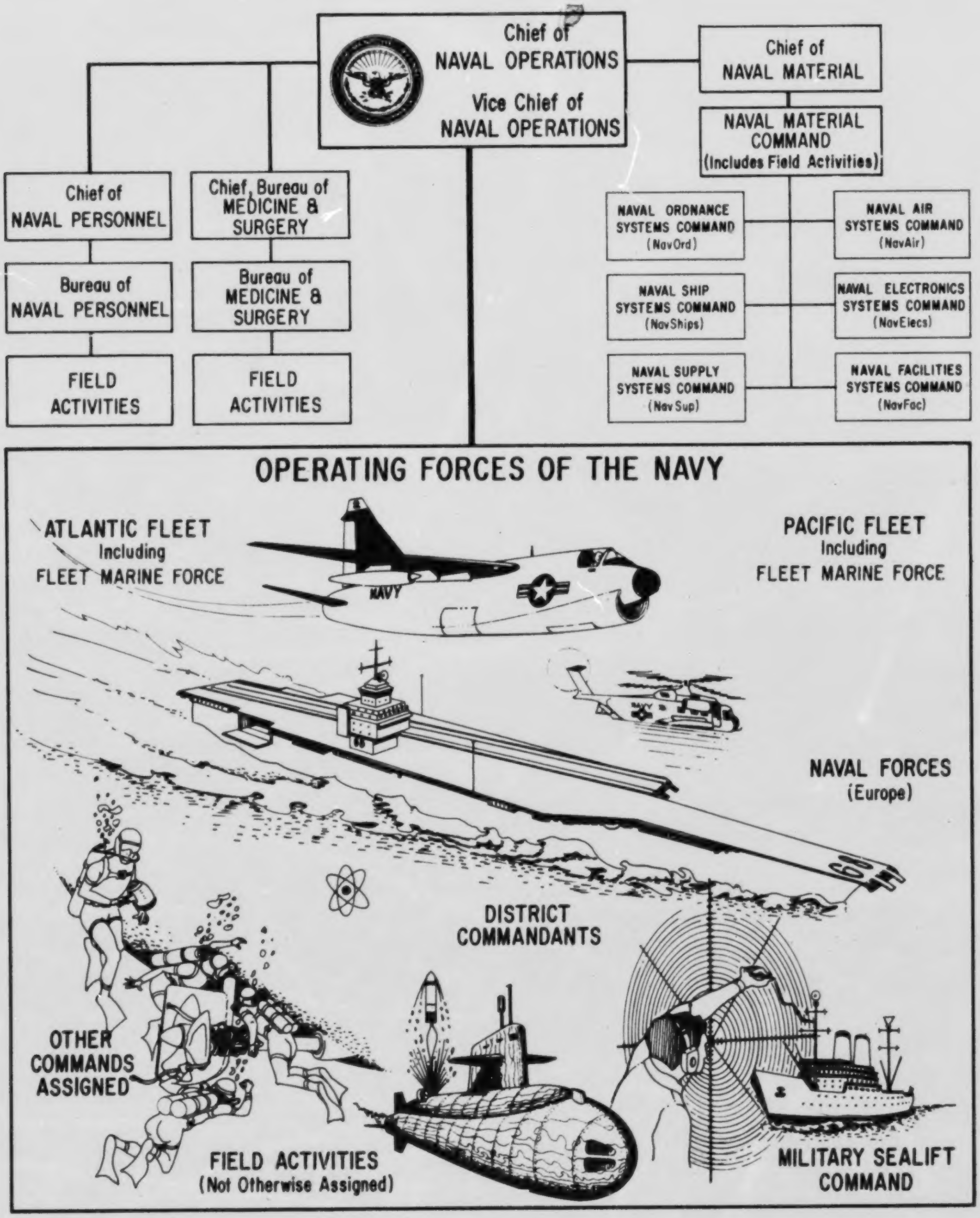
Chief of
NAVAL OPERATIONS
Vice Chief of
NAVAL OPERATIONS
Chief of
NAVAL MATERIAL
NAVAL MATERIAL
COMMAND
(Includes Field Activities)
Chief of
NAVAL PERSONNEL
Chief, Bureau of
MEDICINE & SURGERY
Bureau of
NAVAL PERSONNEL
Bureau of
MEDICINE & SURGERY
FIELD ACTIVITIES
FIELD ACTIVITIES
NAVAL ORDNANCE SYSTEMS COMMAND (NavOrd)
NAVAL AIR SYSTEMS COMMAND (NavAir)
NAVAL SHIP SYSTEMS COMMAND (NavShips)
NAVAL ELECTRONICS SYSTEMS COMMAND (NavElecs)
NAVAL SUPPLY SYSTEMS COMMAND (NavSup)
NAVAL FACILITIES SYSTEMS COMMAND (NavFac)
OPERATING FORCES OF THE NAVY
ATLANTIC FLEET
Including
FLEET MARINE FORCE
PACIFIC FLEET
Including
FLEET MARINE FORCE
NAVY
NAVAL FORCES
(Europe)
DISTRICT
COMMANDANTS
OTHER
COMMANDS
ASSIGNED
FIELD ACTIVITIES
(Not Otherwise Assigned)
MILITARY SEALIFT
COMMAND

16.2

Figure 2-3.—For purposes of public affairs activity outside CHINFO, the Navy is divided into four major components.

Medicine and Surgery and assigned shore (field) activities.

It is the operating forces that make the biggest news. The operating forces include the several fleets, seagoing forces (forces consisting of hundreds of ships and thousands of aircraft), sea frontier forces, naval district forces, Fleet Marine forces and other assigned Marine Corps forces, the Military Sealift Command and assigned shore (field) activities, and commands such as naval operating bases, naval air stations, fleet training schools, etc.

PAOs and JOs serving at fleet headquarters and aboard ships have an important, fascinating and often difficult job. The forces afloat provide an unending source of some of the finest feature and photographic material in the world.

When spot news breaks, it may be front page material around the world. The JO afloat must recognize news when he sees it, prepare it quickly and accurately and get his material (stories, pictures, tapes, etc.) ready for release.

The Commanders in Chief of the Atlantic and Pacific Fleets have large public affairs departments on their staffs which direct the public affairs programs of the forces afloat. Most numbered fleets are also staffed with a public affairs officer. These fleet PAOs have assistants, and their offices carry a number of journalists and photographers. The same is true for major force, type, overseas area, NATO, and joint commands.

One echelon below the fleet level are the public affairs organizations of the various force or type commands. Under a force public affairs officer, these groups perform essentially the same duties as the fleet offices, although on a smaller scale.

Most type commands publish a newspaper or newsletter for distribution throughout the force. Preparation of a force publication presents a problem for the JO. His readers are scattered from one end of an ocean to another. Distribution by mail usually lessens the importance of his publication date and kills the spot news value of most of his stories.

Below the type commands, the public affairs organization extends to the individual ships that make up the Fleet. Here "organization" usually consists of a collateral duty PAO and one man who often is not a rated JO. Other duties usually prevent the ship's PAO from devoting full time to public affairs. A good, clean copy of the daily press, plus a snappy looking weekly mimeographed newspaper will go a long way towards boosting morale aboard ship.

Although the Fleet itself generates most of the big news, the shore activities maintain closest contact with the public. For this reason, a large portion of the Navy's public affairs efforts are concentrated ashore. Each naval district commandant is responsible to the Chief of Naval Operations for public affairs coordination in the area of his command. And each commandant has on his staff an officer whose title is assistant for public affairs (commonly referred to as the district public affairs officer).

A district public affairs officer is a special assistant on the commandant's staff. He is not an independent officer acting for CHINFO in the given geographic area. The relationship between the commandant and his assistant for public affairs closely resembles that between the Secretary of the Navy and the Chief of Information. A district public affairs office is organized in about the same order as the Office of Information. The Media Relations section has press, pictorial, radio/TV, and magazine/book responsibilities. A community relations section handles speakers, special events, liaison with organizations, special demonstration groups, exhibits, and nominates participants for the guest cruise programs.

These jobs are all there to be done, even if there are more titles available than there are people to hold them. PAOs and JOs in district offices almost always wear two or more hats. This is even more evident in a base or station public affairs office. Only the larger stations have more than one PAO assigned. On small stations the job is, in most cases, collateral duty. In either situation, there are never enough JOs to go around. To make the job even more demanding, the PAO is often responsible for putting out the station paper.

It is the job of the bureaus and systems commands to coordinate and provide the personnel and logistic support to keep the operating forces in business. You could refer to this system as a "user-producer" relationship within the Navy, drawing a distinction between consumption and production. The bureaus and systems commands with their supporting field activities are the producers. The Operating Forces constitute the users.

Most major staffs within the "producer" organizations have officers or high ranking civilians assigned to handle public affairs in one form or another. These men are not PAOs in that they usually don't deal directly with news media or the general public. However, their work is closely allied to that of public affairs officers. They act as liaison officers between their organization and the Office of Information. It is their job to dig up material that CHINFO needs to keep the public informed about the activities of the Navy. A large percentage of their information output is of a technical nature. In many cases, it is strictly internal.

## PUBLIC AFFAIRS PERSONNEL

Journalists and public affairs officers, administer most of the Navy's PA programs. However, there are other personnel who assist with the mission such as Photographer's Mates, civilian personnel (both clerical and information specialists), and officers in a collateral duty status.

The photographer has always been associated somewhat with Navy public affairs. However, in recent years, Navy photographers are becoming increasingly involved in news photography. An advanced 9-month photo-journalists course is conducted annually at a civilian institution for selected Photographers as well as Journalists. All graduates from this sophisticated course are put into a specialized category and assigned exclusively to public affairs photo journalist billets.

A very important point to remember is that it is not the job of public affairs personnel to oversell the public on costly military hardware or to attempt to show that the Navy is never wrong. Public Affairs personnel merely make the facts available to the public. The public makes its own decisions, and the Navy carries out their wishes as expressed through their elected Government. Journalists, in particular, must do their jobs with the knowledge that an intelligent public, properly informed, will make the sound decisions that will help the Navy do its job.

## ALL HANDS JOB

Public Affairs Regulations stress the fact that public affairs is a function on the command level. Therefore, public affairs is the responsibility of your commanding officer. As a JO, you are the principal assistant to the public affairs officer who is responsible directly to the officer in command for all phases of public affairs matters. However, the task of conducting the public affairs program does not stop at the JO level. The responsibility is shared by everyone in the Navy—from seaman to admiral.

Just consider the impressions created by Navy men and women ashore, at home, or in foreign ports. Think of the influence they have on the general public, their friends and families when on leave or liberty. The connection between all naval personnel and public affairs is obviously clear.

Our ships and men are continually in contact with the people of foreign countries—as friendly visitors, sometimes bringing relief to stricken areas, always as representatives of the United States. In many cases the men and women of these countries base their impressions of the United States on the conduct of our navymen. Public affairs, in this field particularly, is an all hands job. Public Affairs people are the primary contact between the navy and the civilian community and it is imperative that they be correct in both uniform and conduct.

## CHAPTER 3

# THE MEDIA

As a Navy Journalist your prime task will be keeping the public informed of the Navy and its activities. It is a monumental task. However, you won't be expected to use the outdated methods of the old town crier. Today's solution to this problem is the mass media.

MEDIA—Plural form of the word medium; a term used in public affairs to identify all ways and means of communicating news, information, and entertainment to a relatively large audience.

To get the maximum use of and cooperation with the media, you must become familiar with their capabilities and limitations. You must know how they operate, what type of material they want from you, and when and how they want it. You must acquaint yourself with the men and women who staff them and try to understand their problems. One or more of these media reach practically every home in the United States daily. They affect the thinking of every person in some way.

This chapter will introduce you to the major news media available to the Navy.

## TYPES OF MEDIA

Media include, but are not limited to, radio and television networks and broadcasting stations, newsfilm agencies, daily and weekly newspapers of general or specialized circulation, press associations, general and specialty magazines, books, internal military periodicals, the Fleet Home Town News Center, and such miscellaneous media as photo services, news syndicates, house organs, fraternal and religious pamphlets, hobby magazines, and unofficial directories and guides.

## RADIO AND TELEVISION

Radio and television are among the Nation's prime news outlets. They are collectively called the "electronic media" because of the method of transmission, which provides them with the fastest means of getting the news to the people.

It is perhaps the electronic media that have the greatest influence upon the public. A classic example of the influence carried by broadcasting is the Orson Wells adaptation of the novel "War of the Worlds." The broadcast, delivered in October of 1938, was presented in semi-news style and told of a Martian invasion of New Jersey. Although announcements were made periodically during the broadcast that the program was completely fictional, many people assumed it was authentic. Hundreds of people fled into the country for "safety," others prayed in the streets as the "moment of doom" approached, and some seized weapons and prepared for a fight-to-the-end against the "invaders." A similar script was broadcast in 1944 in Chile with similar results. Five years later, a station in Ecuador broadcast another version of the story. This time, panic-stricken mobs burned the radio station to the ground.

Many social scientists today are concerned about the long range effects of broadcasting, because they feel these will ultimately have the greatest impact upon society and values. Great interest, for example, has been expressed in the influence of radio and television on children. Some studies have suggested a causal relationship between violence on television and juvenile delinquency. On the other hand, studies have shown that children who view television are generally better informed about current events in today's world. In other areas, concern has been expressed about the effect of radio and television advertising on social values and whether this is leading us toward a more materialistic society. In political campaigns, radio and television definitely have profound influence upon candidate selection and voting.

Radio and television are more timely than other media. They often broadcast news within minutes of an event, or even directly from the scene while an event is happening. Although radio and TV desire material written especially for themselves in "readable" language, your efforts in meeting their desires will be more than compensated if you succeed in getting "air time." A single spot may reach millions of listeners or viewers.

The electronic media also have their disadvantages. If you are reading a newspaper and are interrupted, you can always put the paper down and come back to it later. Not so with radio and TV. The message must be heard and understood when it is delivered; otherwise it is lost, at least until the next broadcast.

In the United States, the broadcaster commands a large, interested audience, primarily civilians. Overseas, the American Forces Radio/Television stations offer an ideal means to inform and entertain the American military community. To use this powerful means of communication to its fullest advantage, you must establish and maintain good relations with local broadcasting stations. Chapters 18, 19, 20 and 21 will acquaint you with some of the fundamentals of preparing material for radio and television.

The basis for good station relations is a sound understanding of the motives of the commercial broadcaster. He is in business to make a profit. If this goal is not realized, he won't stay in business. The making of profit depends on the ability to attract a mass audience. The station must serve the public interest, but it must also interest the public.

Here are some suggestions for developing good station relations:

1. Analyze the station's audience and channel your material appropriately.
2. Approach the station with something concrete and of high quality.
3. Know the station's style of broadcasting. Listen to and familiarize yourself with it, and find out how the station wishes copy to be written before you submit it.
4. Treat all stations on a fair and equal basis. Do not favor one station, even if the others do not favor you.
5. Respond to any station request for information, advice, or assistance–cheerfully and completely.

## NEWSFILMS

Navy newsfilms of national interest are released only by the Chief of Information through the Department of Defense to members of the television news film pool. This pool is made up of the three national television networks (ABC, NBC, CBS), United Press International Telenews, and Metro-Goldwyn-Mayer Telenews.

Navy newsfilms of a purely local interest are released by Naval activities directly to local outlets.

Television is the major outlet for Navy film and is especially important to District Public Affairs Offices. When Navy events of news interest are scheduled, local TV stations should be notified as far in advance as possible. In some instances, they will desire normal news access to the activity in order to film their own coverage. In other instances, they may prefer photography provided by the Navy.

Television stations use 16mm black and white, or color film and work on a tight schedule. Normally, film exposed in the afternoon will appear on the evening news broadcast.

When Navy film is preferred, it is necessary to supply the station with a complete and detailed fact sheet. They prefer to edit the film and write the copy themselves.

## NEWSPAPERS

In spite of the radio/TV boom, much of your media associations as a Journalist will be with newspapers.

Reading a daily newspaper has become habit for the average American. If you want to hear someone complain, just deprive him of his daily newspaper. The great New York newspaper strike in 1958 did just that, to cite an example. It deprived some five million newspaper readers of their favorite newspapers for several weeks. Few people realized how much newspapers influenced their lives until the strike occurred.

Department stores, car dealers, supermarkets, and other regular newspaper advertisers reported sales drops ranging from 10-50 percent. Attendance fell off at theaters, sports events, and night clubs. Job seekers remained jobless without the help of classified ads. Housewives found it much harder to shop without newspaper leads on specials and bargains. Subway commuters who failed to bring reading matter found themselves vacantly staring out of windows or reading their match covers to keep occupied.

The events on your station or ship are important—hence news—to the local public. The advertising of the local merchants is intended to reach a readership that also includes the military. Obviously, newspapers will not ignore the Navy. And, the Navy cannot ignore the newspapers—collectively called the press.

The metropolitan dailies generally have their own newsgathering facilities but receive a portion of their local news from "feeders," such as Navy public affairs people. Therefore, it is most important that Navy public affairs people be able to communicate rapidly with their local newspapers.

Your command could adopt these important guides in its relations with the local press.

- Find and develop good stories.
- Write them interestingly.
- Deliver them quickly to the newspapers that will reach the people you want to reach.

## PRESS ASSOCIATIONS

The biggest news sources for a newspaper are the press associations, commonly called the wire services. In the United States there are two major press associations—the Associated Press (AP) and United Press International (UPI). Reuters is the principal British and European wire service and is the largest wire service in the world, supplying over 6,000 papers. These wire services transmit and supply over 75 percent of the national and international news carried by American newspapers, radio, and television stations. Additionally, they supply their regional bureaus with news material through various outlets that are intended to suit the specific local needs of the user. For example, the radio wire sends news already written in broadcasting format for direct reading over radio and television. Other wires may provide only specific financial, international, or sports news to their subscribers.

Both U.S. wire services rely heavily upon speedy transmission of their news and features through leased telegraph wires linking their teletype and wirephoto equipment. They also utilize mail, telephone, and radio to supply their users with pictures, timeless features, and special events coverage.

Although some of the larger papers may take several "wires" from AP and UPI, the two are organized differently. AP—oldest and largest—is a cooperative, nonprofit news sharing service owned and operated by its own members under democratic management. UPI—which joined together the smaller United Press and International News Services in May, 1958—is controlled by Scripps-Howard newspaper interests. They sell news to their subscribers.

Both AP and UPI depend upon their member subscribers for the input of news to their "wires." This opens the door to any military source to supply them with legitimate news stories. Widespread and rapid news dissemination can be depended upon from both of these services, and competition is very keen. Thus it is important that both be serviced by your releases at as near the same time as possible.

Getting a Navy story on the wires assures immediate and widespread coverage on a regional, national, or even international scale. But you have to be extremely careful in preparing copy for release to the wire services. Once the story gets on the wires, it cannot be recalled. An error will be repeated in hundreds—

possibly thousands–of outlets all over the country.

The American Forces Radio and Television Service, Washington also provides wire services to overseas and at-sea military activities.

## MAGAZINES

A well-written article on almost any subject can be placed in *some* magazine. Magazines form a large market for free-lance or internal staff material. The thousands of magazines in existence in this country range from types such as TIME or LIFE with circulations in the millions, to small and highly specialized trade publications with purposely restricted circulation.

Technical, professional, and specialized publications seek material of particular interest to their readers. General-interest magazines form a market for material dealing with new developments in naval equipment and articles on individuals. Navy-oriented magazines are interested in almost any well-written material dealing with seapower, past, present, and future. The Navy cooperates fully with editors and publishers of magazines as well as books, by providing their writers with information and assistance on unclassified phases of naval activity.

Magazines have many advantages as information media. For one thing, they often reach a larger audience than newspapers. While single newspapers have a comparatively limited circulation within one specific area, magazines are distributed nationally and overseas. One magazine article may be read by millions of Americans, then translated into several languages for foreign editions. Magazines also have the advantage of greater permanence. While a newspaper is often discarded after a qucik reading, magazines are retained longer, read by the entire family, and passed along to others.

Another advantage of the magazine medium is that the stories are written in depth. While a Navy story in the newspaper or on radio or TV presents bare facts, a magazine article gives details, color, and pertinent background information. Magazines also interpret the news and appeal to the reader's imagination by presenting these facts with colorful writing.

Navy PAOs and JOs do not normally write and submit finished articles to commercial magazines as part of their regular public affairs duties. Magazine writing for commercial markets is a highly developed craft that requires many hours of painstaking research and meticulous writing.

This does not mean, however, that magazine writing won't play an important part in your career as a Journalist. Quite the contrary. There will be many occasions when you may be called upon to write or edit magazine articles and feature stories.

For example, Navy publications such as *All Hands* and *Naval Aviation News* use stories developed by Navy JOs. Whether you submit articles to these publications from the field or write articles for them as a staff member, you will find that a thorough knowledge of magazine writing is important.

You might be called upon to develop ideas or outlines for commercial magazines and submit them, via official channels, to CHINFO. If the subject of the material is considered worthwhile, CHINFO will endeavor to interest a magazine editor or a professional writer in them.

Also keep in mind that the Navy encourages you and all other navymen to write for publication during off duty time. Anything you write after normal working hours may be sold if you can find a market for it. This includes articles, short stories, radio and TV scripts, books, and similar material. A few restrictions apply to spare-time writing, however. They are outlined in public affairs directives. In general, you can write about practically any subject as long as it does not conflict with normal military obligations, or compromise security.

## INTERNAL PUBLICATIONS

Internal publications, a group of media whose readership are Navy or Navy connected, include:

- Ship and Station Newspapers,
- Bureau, Systems commands, and Office Magazines,

- Military Oriented Publications,
- *Stars and Stripes*,
- American Forces Press Service,
- Navy Internal Releases. and
- Department of Defense Pamphlets.

SHIP AND STATION NEWSPAPERS are published by individual activities for their own personnel. These papers are generally local in slant and have the same primary mission: To serve as a positive factor in promoting the efficiency, welfare, and morale of personnel.

The local ship or station newspaper staff should receive every news story released by the public affairs office on a routine basis. Additionally, other service publications at nearby stations–even those of a different service–should get copies if they desire. While you're taking care of the internal "family" with your releases, don't neglect the women's sections in publications. It is only good policy to favor them with an occasional release of some possible interest to the distaff side. Besides, they are a legitimate "market."

BUREAU, SYSTEMS COMMANDS, AND OFFICE MAGAZINES such as the *Supply Corps Newsletter, BuMed Journal* or *All Hands Magazine* are Navy-wide monthlies in magazine format, published for a specific purpose by and for the particular branches of the Navy which they represent. They are usually, but not always, slanted toward a specialist or technician. Covered are such fields as personnel management, training, accident prevention and safety, industrial management, aviation, medicine, shipbuilding, and ordnance, to name a few. For the JO, *Direction* is published monthly by CHINFO's Internal Relations Activity as a supplemental guide for commanding officers and public affairs staffs. *Direction* features PA case histories, "how-to" articles, helpful hints, and other items of interest to personnel concerned with public affairs.

MILITARY ORIENTED PUBLICATIONS include magazines, journals, newspapers and advisory newsletters that are published for, and offered for sale to, a specific military readership by commercial publishers. Most of these publications are monthly magazines using news features and lengthy articles. Advertising space is sold, and the publications generally carry a disclaimer with a straightforward statement of their editorial policy. Readership is specialized within the military, and they are generally authoritative and considered responsible by their readership. Consider placing feature releases, or writing material specifically for their editors.

Examples of this type of publication are *Navy Times, Journal of the Armed Forces, Armed Forces Management, Seapower,* and *Our Navy*. It is recommended that you study the publications and then write for their editorial requirements.

*STARS AND STRIPES* constitutes a special case that serves the overseas military community. *Stars and Stripes* is a daily tabloid-sized newspaper published in Pacific and European editions for the military, their dependents and Department of Defense civilians in overseas areas. An authorized publication of the U.S. Armed Forces, *Stars and Stripes* publishes "stateside" news, features, and cartoon strips for authorized subscribers who would otherwise be isolated from a current daily English language news source. *Stars and Stripes* localizes regional and area news events, which makes it a legitimate market for your news releases while your unit is deployed in its publishing area.

The weekly AMERICAN FORCES PRESS SERVICE clipsheet is published by the American Forces Press Service (AFPS), a unified activity of the Office of Information for the Armed Forces, Office of the Assistant Secretary of Defense (Manpower and Reserve Affairs).

A free source of material, the clipsheet consists of news, features, photographs, illustrations, editorials, and sports, in a format suitable for the printing methods of the individual ship or station newspapers. American Forces Press Service gathers its news jointly by surveillance of the service newspapers and other sources, and from stories sent in by public affairs offices. American Forces Press Service prefers to get its news by release, since it is generally more timely. Requests for this clipsheet service should be directed to: American Forces Press Service, 504 Pomponio Building, 1117 N. 19th St., Arlington, Va. 22209.

NAVY INTERNAL RELEASES are prepared by the Navy Internal Relations Activity to bring news of events within the Navy throughout the world. They, like AFPS material, are a source for ship and station newspaper features and editorials. NAVNEWS is distributed to all activities that publish a newspaper or support a civilian enterprise newspaper. NAVOICE, the broadcast complement to NAVNEWS, is distributed to ships and station radio and TV stations for use as news items or spot announcements. Request for NAVNEWS and NAVOICE should be addressed to the Navy Internal Relations Activity (OP-0071) Navy Department, Washington, D.C. 20350. A weekly NAVOP message (WEEKLY NEWSGRAM), also originated by the Internal Relations Activity provides a summary of the top items in Navy news. The purpose of this message is to provide timely information of Navywide interest so that the entire Navy community can keep abreast of important developments. Commands are encouraged to disseminate the information as widely as possible through the Plan of the Day, command newspapers, radio and TV outlets, bulletin boards, and all other available channels of communication to active and retired personnel, and their dependents.

DEPARTMENT OF DEFENSE PAMPHLETS. In addition to the Press File, AFPS prepares bi-weekly periodicals such as "The Department of Defense Digest" and "For Commanders" to provide current material on national and foreign policy related to the military services.

## HOME TOWN NEWS CENTER

The Fleet Home Town News Center offers a special type of outlet that plays a particularly important part in the Navy's public affairs program. Most Navy news stories derive their news value from the fact that people are more interested in other people than in impersonal facts. The home town news program offers a unique opportunity to get news about navymen in newspapers and on radio and TV from the Fleet. The central clearing house for home town news material in the Navy is the Fleet Home Town News Center at Great Lakes, Ill. 60088. Chapter 23 of this manual is devoted to this important part of the Navy's public affairs program.

## MISCELLANEOUS MEDIA

A variety of services, syndicates, pamphlets, flyers, special interest publications, and area guides make up the miscellaneous media list. Among them are:

- Photo Services (stills) are supplied to newspapers and publishers, in part, by the rapid transmission wirephoto networks operated by AP and UPI in conjunction with their news wires between major users. Specific requests for a photograph may originate from such commercial agencies as Black Star, Bettman Archive, or Ewing Galloway (all of N.Y. City). These and similar agencies in other locations are occasionally interested in obtaining copies of certain published news and timeless feature photographs. If the photograph has been released, there is no bar to furnishing them with copies for their files. They serve as repositories for photographs of particular historic significance, usually having great general interest or technical excellence.

- News syndicates are nationally organized channels for distributing timeless features, comics, crossword puzzles, the labors of columnists, and filler materials. These syndicates–such as United Features, North American Newspaper Alliance (NANA), Newspaper Enterprise Association (NEA), and Science Service generally distribute their material daily by mail, accompanied by photographs or preformed matrices. They are useful channels for features and timeless Navy stories.

- House organs serve the employees of a business or concern offering a service or product to the public. They do for the company roughly what the ship or station newspapers do for the military. They are an especially good market for features on former employees now serving on active duty or stories about Armed Forces use of company-produced equipment.

- Religious groups frequently publish news of their military members and associates in magazines or newsletters. These markets are interested in shipboard religious activity with a local or unique angle or the heroic exploits of Navy Chaplains in combat areas. The Office of the Chief of Navy Chaplains publishes a quarterly *Navy Chaplain's Bulletin* which is interested in items of this nature.

- The various Hobby Magazines would like to know of the Chief's stamp collection or your CO's ancient gun display.

- In certain locations such as the large naval complexes of San Diego and Norfolk, the Unofficial Directories and Guides published by civilian firms provide an outlet for a tight little piece of writing about your installation, and a place for some of your best color pictures.

## WHERE TO MARKET

Since the listing of media in this chapter is incomplete, and the requirements and desires of media change, you should review your media distribution list regularly for currency and accuracy.

In compiling your media list, there are five publications which will prove to be very useful. They are:

1. *Directory of Newspapers and Periodicals*–(current year), N.W. Ayer & Son, Inc., New York, N.Y.
2. *Editor & Publisher International Yearbook*–(current year), Editor & Publisher Co., Inc., New York, N.Y.
3. *Broadcasting Yearbook*–(current year), Broadcasting Publications, Inc., 1735 DeSales St., N.W., Washington, D.C. 20036.
4. *Writer's Market*–(current year), Writer's Digest, Cincinnati, Ohio.
5. *Gebbie House Magazine Directory*, Gebbie Press, 151 W. 48 St., New York, N.Y.

These directories list media in several categories such as types of material used, locations or groups served, type media, etc. They are quite complete and are updated on a regular basis. *Information in the directories* includes name of publication and editor, address, deadlines, frequency of publication, circulation, type material wanted and other media particulars. However, your study of the media should not stop at this point. Include in your study a thorough reading of several back issues of the publications you intend to write for.

For most media, you will find that the best overall format is that of the straight news style release described in chapter 5. A general news story should aim for the greatest number of readers with the hopes of including the smaller interest groups in the actual distribution of the release.

But this is not to say that the "shotgun" approach is to be preferred to the "rifle" method of news dissemination. Instead, consider your public and the media that will reach them. It's obvious that what might be news to the society pages of the *San Diego Union* would hardly be of interest to the news editor (or even to the society pages) of the *Washington Post*. Nor would *Time* or *Newsweek* be a market for your general "hometowners."

## ESTABLISHING GOOD MEDIA RELATIONS

The Navy is a definite source of news. Some of this news will be good, some bad. Good or bad, rules for relations with news media generally require that all Navy news be treated objectively.

Media will publish or broadcast, and the public will learn about, newsworthy events and other information concerning the Navy whether or not the Navy cooperates. Furthermore, media will decide the interests and newsworthiness of Navy news–not the naval commander or the public affairs officer.

Four key words should govern your relations with representatives of the mass media. They are: SECURITY, HONESTY, ACCURACY and PROMPTNESS.

SECURITY–Test every story for security. Don't try to slip something by. In addition to getting yourself neck-deep in trouble, you may be endangering the welfare of your country.

You might adopt this slogan: "If in doubt, check it out."

HONESTY–Your good name is your most valuable asset. Justify the media's belief and trust in the Navy by always playing the news game honestly. Never fake up a story or serve a selfish interest. Do an honest, straightforward, job of reporting the news. Credit your source. Never plagiarize or use copyrighted material without permission.

ACCURACY–Every story you turn out must be 100 percent accurate. Make one blunder and the media will lose confidence in you. Be sure to check and double check all statements, names, addresses, dates, and numbers. Be careful not to mislead your readers by letting personal opinions enter your copy. Your job is to tell the facts.

PROMPTNESS–A good Journalist aims for speed without sacrificing accuracy. News media want their material quickly because competition is keen and the public demands fresh news. As long as you can supply this material the way they want it, you can expect cooperation. Never let them get the idea that your office was set up as an obstacle to keep details of the Navy's activities from the public. Call them first if at all possible.

## MEDIA VISITS

Media representatives visiting your ship or station are considered guests of the officer in command, even when they are covering an assignment. As guests, they are due the utmost courtesy and respect. As working men, they rate your full cooperation and assistance.

If you are assigned to escort a guest on a tour of the ship or station, plan your route ahead of time. Include as many points of interest as possible within security limits. Be relaxed and natural in your actions. Let the guest know you know your job, but don't try to "snow" him. If he is an experienced newsman, he isn't easily snowed.

Media representatives may be permitted to travel aboard Navy ships and aircraft to gather news or to travel to an area in order to cover news events when this travel is in the interest of the Defense Establishment or Navy Department. However, this travel must not place the Navy in a position of competing with established commercial transportation facilities along the same route.

Transportation furnished is not considered to be in competition with commercial facilities when the travel is necessary to obtain news material related to the ships or aircraft in which the media representative is embarked, or to personnel or cargo on board, or when correspondents are invited to report on a matter considered of special interest ot the Navy.

While aboard, newsmen traveling on Navy ships may transmit their stories by Navy radio or ship-to-shore telephone. Specific regulations and procedures for handling of press traffic are found in the current edition of *Navy Commercial Communications Instructions* (DNC 26), which can be found in every ship or station communications office.

Detailed guidelines governing the invitation and embarkation of media representatives are covered in public affairs regulations.

## EXCLUSIVE STORIES

Exclusive stories are in great demand, especially around area where competition is strong. It is the policy of Navy public affairs not to release regular news stories on an exclusive basis. A Navy release of general interest usually goes to all outlets on your media case list simultaneously. However, there are some exceptions.

If you have an idea for a magazine feature story, it must be written or slanted toward a particular market. Most magazines demand exclusive articles. Even before a Journalist attempts a magazine article, he must have a particular publication in mind. He has studied several magazines for content, length of articles, writing style, and taboos such as subjects that a particular magazine avoids. The story would naturally be submitted to this one outlet only.

Another exception is when a commercial writer develops an idea for an exclusive on his own initiative. When a newsman comes to the

PAO with an idea for a story, he should be given *full cooperation*. His idea should be kept in confidence and should not be relayed to other media or made the basis of a Navy release.

If another reporter hits on the same idea, he should be told that the first man is already working on that angle. Don't tell him who the other writer is, unless his identity is made obvious by circumstances. If the second man wants to continue on the same idea anyway, he should be given the same cooperation as the first man. But in a case like this, always tell the first reporter what happened.

The same process should be repeated if a third reporter becomes involved. However, if more than three requests are received for the same information everybody should be informed that the information cannot be provided on an exclusive basis and that the information will be given out as a general Navy news release.

## QUERIES FROM MEDIA

A query is a request from a representative of a news medium for a specific bit of information. It generally takes the form of a telephone call. The fact that it is requested by telephone indicates that the information is wanted now—not tomorrow or next week.

As a rule, you should refer all queries to the PAO if they are other than simple, routine questions. He has the authority to release information and is more likely to know the representative calling.

If your boss is not available, however, you should answer the query if its subject is releasable or within the limits of security. In most offices, a set of ground rules has been established to cover situations of this type. The first one is to always write down the exact question and the name and organization of the caller. Many commands use the "Query Record" form described and illustrated in chapter 24.

If the information is not readily available, explain this and promise to call back in 5, 10, or 15 minutes, depending on how long it will take to get the answer. Never brush a newsman off with a vague promise such as "I'll see what I can find out." Be courteous—remember you are representing the Navy. Once you are off the phone, start digging up the information. Check the files, consult reference material, or contact officers who may answer the question with authority. If you run over the time limit, return the call and explain the delay. Remember that he is probably working against a rapidly approaching deadline.

## INFORMATION KITS

Information kits or "handouts" are one means of providing visiting news media representatives with valuable background information on your ship or station. You can incorporate into one neat package a history of your organization, pertinent facts about its population, brochures, biographies of senior officers, photographs and other interesting information to supplement the subject of which they intend to write.

Information kits can serve many other useful purposes in addition to media service. They are given to visiting dignitaries or guest observers on fleet exercises and operations. They are used in conjunction with open house, commissioning ceremonies, and other special occasions. Aboard ship they are forwarded with advance news releases to local editors in ports which are scheduled to be visited. American officials in foreign countries also need kits for publicity purposes when ships visit them.

Because material in information kits can become outdated, it should be reviewed regularly. Ship or station histories should be brought up to date at least every six months. Biographies should be replaced or revised when officers are transferred or promoted.

## CHAPTER 4

# GATHERING AND DISSEMINATING NAVY NEWS

"That's news to me."

What's news? Where is it found and what can you, as a JO, do to pass it on once you find it? The answers to these questions are just what this chapter is all about.

A fundamental definition of news–a key part of newswriting– is basic to the writer's understanding of the craft. Some think of news as a combination of the compass points: North, East, West, and South. Although this is not strictly the beginning of the term, the idea does emphasize the broad dimension the field covers. News is everywhere.

> NEWS is new information about anything. News is material previously unknown. Generally, news is considered information that has not been previously published.

You already know, from the previous chapter, that the primary commodity of the mass media is news. This commodity is mass produced by world events and is retailed in printed and spoken form to millions of customers. As a JO, you are a middle man for this commodity. But you handle only the portion known as NAVY NEWS. If you are new at handling news, you must concentrate on familiarizing yourself with it and learning how to merchandise it.

There are three primary sources of Navy news:

1. Messages, directives, and official correspondence.
2. Special contacts (both official and unofficial) maintained by the public affairs officer and his staff.
3. The future file.

## MESSAGES, DIRECTIVES, AND OFFICIAL CORRESPONDENCE

Information concerning practically every significant event which occurs in the Navy is passed on to those concerned via messages, directives, or official correspondence. This includes news of coming events; current fleet exercises and operations; collisions at sea; search, rescue, and salvage operations; plane crashes; acts of heroism; weather warnings and unusual weather conditions; changes of command; personnel promotions; new performance records; participation of Navy teams in athletics; upcoming charity drives, and countless other occurrences.

Messages are transmitted between commands by rapid means such as radio, teletype, and flashing light. When a message arrives aboard ship or at a shore activity, a number of copies is made and distributed to various departments. The public affairs officer normally gets copies of all message traffic that might be of interest in carrying out his duties.

Information contained in a message is usually brief and tersely written. Seldom will the information be detailed enough to write a comprehensive story. The basic facts are there, however, and it provides a good starting point for developing a story.

Directives provide another source of Navy news for release to civilian news media. Much of the information they contain, however, is intended for internal consumption. Information

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concerning pay and allowances, uniform changes, advancements and promotions, servicemen's and dependents' benefits, training and educational programs, new regulations, morale, leadership, charity drives, and similar subjects are put out in directive form. When analyzed and written in news story form to play up local interest or some other news peg, this information makes good copy for command newspapers and other publications aimed at the internal public.

Official correspondence between commands often provides tips for worthwhile stories. An Aviation Machinist's Mate First Class, for example, submits an idea to the Naval Air Systems Command via the chain of command concerning an improved method for servicing aircraft. The idea is tested, adopted, and the man is commended for his initiative and ingenuity. The entire transaction takes place on paper in the form of official correspondence. If copies of the letters are routed to the PAO for information, you will have an opportunity for developing a good story for internal and external release, provided the facts are unclassified.

Security is an important factor to be considered in all information available in naval messages, directives, and official correspondence. If the material is classified, you must not use it.

## SPECIAL CONTACTS

Every public affairs office depends on tips from outside sources to develop stories. Regardless of the size of a command, it is impossible to know everything that is going on. By creating a list of special contacts, both officials and personal friends, and acquainting them with your job, you will assure yourself a steady flow of news items. Although a stranger may be reluctant to telephone your office and suggest a story, a friend or an acquaintance will feel free to call.

Officially, you should at least know the name, rank, and title of every senior officer in your command. You should also have a good idea of the type of work they do and where they can be reached when you need information. If you remain in your job long enough, you will probably have personal contact with them. If you show them you are an efficient and capable person, they will be good sources of news also.

You will find that your job becomes a lot easier when Commander Hudson, the medical officer, calls to tell YOU about a new medical device they are testing at the clinic, or when Personnelman Proctor informs YOU that the Navy's oldest enlisted man has reported aboard: or, when Coach Queen at Special Services lets YOU know that one of his baseball players has signed a big league bonus contract to play for the Orioles; or when Lieutenant Coleman announces he is engaged to marry a former Miss America.

Eventually, all of these stories might have filtered down to the PAO, but the fact that you were informed firsthand gives you a head start on getting the story out while it's still news.

## THE FUTURE FILE

Most public affairs offices maintain a current listing of all events that have been scheduled or planned in the future. Material collected in the FUTURE FILE usually falls under the heading of CREATED NEWS. The public affairs office develops the ideas, plans and writes the stories, and released them to achieve maximum dissemination.

An open house, for example, is scheduled months in advance. To ensure its success, the PAO embarks on a planned publicity program. Prominent public figures—are invited as guest speakers. Displays and exhibits are set up. Parades, reviews, and drill team demonstrations are planned. An air show, ranging from a simple, low-level fly-over to unique maneuvers of the famed Blue Angels may be scheduled. A steady flow of releases dealing with these subjects and many others is sent to news media with an eye to attracting attention and visitors.

On the same scale as the open house is a planned, detailed program involving the construction of a new ship, especially a new type of ship. A public affairs program is generated for the keel laying, building, christening, launching, fitting out, commissioning, sea trials, assignment to fleet and force commanders, and finally the shakedown cruise.

Not all material developed by the PAO takes place on such a large scale. A visit by an important dignitary, a speech by the commanding officer, the return of a ship from extended operations, special anniversaries, observances of national holidays in conjunction with the civilian community, athletic and entertainment events which will benefit charities, are all created news items carried in the future file. The PAO gives them advance build-ups, spot news coverage, and occasionally, followup coverage.

The future file is usually a collection of file folders, each one containing advance information about a particular upcoming event. It can also be as simple as a calendar pad with space enough in its blocks to write "key" words or slugs which serve as reminders. A huge wall-sized grid under glassine works well also. Still, another variation of the future file is the "date-box." Under this arrangement, each of 31 file folders contain advance material for each day of the month.

Whatever the arrangement, all public affairs offices should maintain some good tickler system of upcoming events to assure a complete coverage of all news items.

## METHODS OF GATHERING NEWS

The four most commonly employed methods in news gathering used by Navy Journalists are observation, telephone conversations, research, and interviews.

### OBSERVATION

Observation consists of actually seeing an event take place, and then reporting what you have seen in the form of a news story. The difference between a good story and a poor one often lies in the skill of the observer. The skilled observer uses his eyes, his ears, his mind, and his notebook. He makes sure he gets the concrete facts, specific figures, and accurate information. He looks for the colorful, the dramatic, or the unusual in any situation.

The skilled observer always tries to get more information than he actually needs. He knows it is easier to discard excess material than to retrace his steps after the story is cold. Developing your powers of observation can come only through experience. It is something you cannot learn from a book. The key to becoming a good observer, however, is to see more than is on the surface.

### TELEPHONE CONVERSATIONS

The telephone will play an important role in your daily work as a JO. It will save you a lot of time, a lot of leg work, and often will enable you to reach persons who are ordinarily too busy to see you in person.

Telephone conversations may range from full-scale interviews to brief queries to verify or amplify information. But regardless of the extent to which you use this method of news gathering, here are a few points you should keep in mind.

1. Know what information you want before you dial. Keep pencil and paper handy. Do not call someone and then ask him to wait while you look for writing materials.
2. Speak politely in distinct, well-modulated tones.
3. Be cheerful and business-like.
4. Make sure that you get your facts straight. Ask the other person to repeat figures or spell out names.
5. Avoid three-way conversations between yourself, the person on the telephone, and somebody else in your office.
6. Re-check your information by reading it back to the person who has given it to you.
7. If there is a possibility of classification, don't use the telephone.

Although a telephone is a very useful instrument, remember that it is not the only, and not necessarily the best, method of gathering news. It should supplement, but not replace all other methods. Whenever it is proper and convenient, use it, but don't be afraid to use a little leg work.

## RESEARCH

Research is nothing more than digging out information from files and reference works. It is used to verify or amplify facts in news stories and give depth to feature stories and magazine articles. Very few Navy public affairs offices have adequate reference libraries. To do any extensive research, learn to use the facilities of the nearest Navy or public library. Here you can find the necessary books, encyclopedias, almanacs, magazines, atlases, directories, indexes, and similiar references. The Curator, Navy Historical Division, Washington, D.C. is a good source of additional information about the Navy.

## INTERVIEWS

About 90 percent of everything in a news story is based on some form of interviewing—either in person or by telephone; occasionally by correspondence.

A Journalist in search of information must learn from whom to get information and how to record facts. He must learn techniques for handling different kinds of people—how to draw some out, how to keep others on the topic, and how to evaluate the motives or honesty of others. In short, he should learn how to get along with people and how to treat them with tact and understanding while still accomplishing his purpose.

### INTERVIEWING TECHNIQUES

A distinction must be made between news stories that are merely based on interviews and so-called interview stories. Very seldom is a Journalist present at the scene of an accident as it takes place—say at a collision between two automobiles. His story must be based entirely on interviews—either in person or by telephone—with the police, with eyewitnesses, the victims themselves, and, depending upon the gravity of the accident, with the garage mechanics, hospital attendants, relatives of the victims and others. In such news stories, the Journalist is concerned with a news event which requires interviewing in order to ascertain the facts.

The interview story, on the other hand, is essentially a feature built around the views, personality, or exploits of an individual or group. The difference, in most cases, is largely in the emphasis. In the interview-based news story, the stress is on the news. In the interview story proper, it is on the feature.

Interviews are as varied as the people who grant them, the Journalists who conduct them, and the news which suggests them. Rarely are interviews so mechanical that they can be reduced to standard formulas or categories. Several types, however, deserve sepcial attention because they are most frequent.

## THE NEWS INTERVIEW

The news interview is based on "hard news", some event or development of current and immediate interest. Suppose you are a JO assigned to COMNAVAIRLANT Staff and a new super-carrier has been launched for the Navy. Later, it is learned the carrier will be assigned to the Atlantic Fleet and you are assigned to write the story. The original news announcement released by the shipyard or appropriate naval authorities would most likely contain only the broad, straight facts—cost, size, and construction details.

A story of this scope is of major interest to the local community of its home port. Media want more than is offered in the initial report. By interviewing competent news sources, such as key officers on COMNAVAIRLANT's staff, and asking well-defined, carefully thought-out questions, you can localize, illuminate, expand, and add depth to the original story. When will she be commissioned? How will the ship's complement affect the local population? How will the ship's presence affect the local economy? What will her mission be? When is she expected to join the fleet? To which carrier division will she be assigned? Will there be a flag officer embarked? Has there been a prospective commanding officer selected? How will it strengthen our national defense effort?

In any interview try to speak to the best authority available. Don't settle for the supply clerk, if it is something that should come from the CO or XO.

## THE TELEPHONE INTERVIEW

The telephone interview, a modified version of the news interview, has a number of obvious advantages and at the same time several limitations that challenge a resourceful Journalist. It takes ingenuity and clear thinking to locate a news source when a big story breaks; it takes the power of persuasion to elicit information from a reluctant person who can easily hang up the receiver; and it takes a sympathetic telephone voice when talking to a family where tragedy has struck.

## THE CASUAL INTERVIEW

An accidental encounter between a Journalist and a news source on the street or at a social gathering can often result in a tip that arouses the curiosity of the writer and ends up, with some digging, in a major news story.

## THE PERSONALITY INTERVIEW

In the personality interview an effort is made to let the reader see the appearance, mannerisms, background, and even the character of the subject. Magazines like the New Yorker have developed this type of interview, through long and thorough articles called "profiles", into a high art not easily attained by daily newspapers under the pressure of deadlines. But with preliminary research on his subject's background, intelligent planning of questions, and skillful interviewing, a good Journalist can let a man's words and manners bring him vividly to life in an effective newspaper feature story.

## THE PREPARED QUESTION INTERVIEW

When direct man-to-man questioning cannot be arranged, Journalists occasionally resort to preparing a set of written questions for submission to an important news source with a request for a reply. More often than not, the questions go unheeded. But when they do get a reply, it generally results in a major news story. The Kremlin has frequently used questions submitted by correspondents in Moscow as a means of making public its views on issues of world interest.

## THE SYMPOSIUM INTERVIEW

From time to time there are news developments of current interest that require a Journalist or a team of Journalists to seek information not from one or two sources but from a dozen or perhaps a hundred or more. For example, which of the two Presidential candidates in the television debate made a better impression on the public? How do the residents of a city feel about their baseball team's winning the pennant? For some stories–as in a pre-election poll–all of the techniques of a scientific opinion sampling may be required. In other instances, reactions and comments may result in a lively feature story. Depending on the subject, the symposium (or group) interview may bring out opinions of importance, entertainment, or merely the views of the "man on the street" on some subject of general interest.

## THE NEWS CONFERENCE

In recent years there has developed a relatively new but increasingly popular phenomenon of journalism–the news conference. By presenting it "live" on television, President Kennedy raised it to one of the most potent forces in the public expression of opinion between the people and their Government. For close to 50 years, in a different format, it has been an important source of news. The person interviewed at a news conference may be the President of the United States, the Chief of Naval Operations, a senior government official, the manager of a big league team, a pretty starlet plugging a new picture, or any other person who has–or thinks he has–a news story of interest to the public. As in every interview story, preliminary groundwork pays off; a knowledge of the source's background is indispensable. During the interview, an alertness to story possibilities often leads to unexpected results.

More details on news conferences are given later in this chapter under "Methods of Releasing News."

In every interview assignment, the JO's objective is always the same—to ferret out as much news, details, significance, and color about a personality or event as he possibly can. The success of his story depends on the quantity and quality of the information he gleans and his sense of news values and writing ability.

## HOW TO GET INTERVIEWS

The following 10 hints on handling an interview assignment will be helpful:

1. Know what you want. Whether you are interviewing someone for a hard news story or are on an assignment for a feature, remember that you are the one who will have to write the story. This means that you have to bear in mind the essence of the story you are after or the angle you are out to develop. If you are covering a fire, what are the things you will want to find out? They will include whether anyone was hurt, the extent of the damage, the cause of the fire, how it was discovered, which fire stations responded, how long it took to put out the blaze and many other facts.

The same kind of analysis must be applied to all stories. This will guide you in your questioning, and, most important, in your search for details. Learn how to dig for these. Be alive, interested, and curious. Details are more vivid than generalities. If your subject mentions casually, for example, that he was the editor of his college paper, find out the name of the college and the year in which he held the position. These are simple, natural questions that come up in the minds of some of your readers; don't leave them unsatisfied. Every story is unique. It differs from other similar stories in detail. Unless you know what to look for and how to get it through proper questioning, your story will be incomplete.

2. Prepare for the interview. Wherever possible, particularly on a feature assignment, look up your subject's background and try to determine beforehand any views he may have on the expected topic of your interview from clippings or from reference works like Who's Who. Ignorance of an important Man's biography and work may seem insulting to him and may cost you his cooperation. But, never try to impress the source with your knowledge on his subject.

3. Plan your questions. This does not mean that you should read them formally or present them in an artificial manner. For the most part, conduct your conversation in a natural, informal fashion, always bearing your questions in mind and trying to guide the conversation along lines that will give you a story with substance. Planned questions, jotted down on a pad in front of you, are particularly valuable when interviewing on the telephone. At the same time, be receptive to a new angle that may be better than the one you had originally planned.

4. Be careful about note taking. Some interviewers write down everything; others write hardly a word. Some subjects become uncomfortable in the presence of a pencil transcribing their every word and at the prospect of having their names appear "in the papers." Others prefer to have their words written down to avoid errors. In general, you will probably remember most of the conversation if you write the story while it is still fresh in your mind. Details such as names, dates, statistics, key words, distinctive phrases, should, of course, be jotted down on the spot.

If you have access to a small, portable tape recorder, by all means use it. Some subjects may be uncomfortable in the presence of the microphone, but most won't be. It's something you can check out in advance. And a word about technique—put the microphone down between you and the interviewee. DON'T wave it in his face, unless you're in a news-on-the-run situation, where there's no other way to do it.

5. Study your subject. Some persons must be flattered; others cajoled; a few buffed. Some are naturally shy; others will talk a blue streak. Evaluate your interviewee and guide yourself accordingly. The majority will react favorably to a straight-forward, factual approach and will not

be impressed by arrogance or excessive humility. Only courtesy, intelligent curiosity, a sincere desire to be natural and a knowledge of what you are after will help you come away from an interview with a newsworthy story.

These are major principles that can be applied in nearly all cases. But, as mentioned previously, the alert and resourceful JO must be ready to vary his technqiue according to the temperament and position of the interviewee, the nature of the story and circumstances.

6. Be specific. A question like "Anything new?" will, in most cases, elicit very little information because the average layman knows little about news values. Ask direct and leading questions.

7. Be accurate. The smallest error can cause embarrassment and even a libel suit. Don't be afraid to ask questions and to check facts. Over the telephone the letter "S" can be easily mistaken for "F." Therefore, spell out names by using phonetic aids. Spell it "S-M-I-T-H": S as in Sidney, M as in Mary. . ." (and make sure it is "Smith and not Smythe.") People dislike having their names misspelled. Also, obtain the complete and correct addresses of people in a story.

8. Look for color. In personality features, particularly, an apt word or phrase describing your subject's appearance or mannerisms will help your readers "see" him. A helpful suggestion: as you talk to your subject, try to think of words that would best describe him "in a nutshell." In some stories, a reference to his movements, gestures, way of talking and the surroundings may contribute to a fuller picture of him. Often, you will be able to make some comparison (but be careful not to offend) in terms of a familiar figure or object.

9. Don't talk too much. You are interviewing someone to get information from him, not to show off how smart you are. At the start, it may be necessary for you to lead the conversation along general lines to put the interviewee at ease and to bring him around to your subject. But after that, be self-effacing. On occasion, it may be necessary to play dumb; assume nothing and ask everything. Be conscious of time. Don't waste yours or the interviewee's. Occasionally, a time limit is imposed on an interview so that the journalist has to arrange his questions in order of importance. Although the relationship between the journalist and his subject should be informal, he must remember that the nature of his call is business, not social.

10. Remember your sense of humor. This may break the initial ice or even save your interview in case you run into a negative attitude.

## SPECIAL TECHNIQUES OF INTERVIEWING

The best kind of interview is one that proceeds in a friendly, natural, informal way. There was a time when certain types of newsmen thought little of using deception or impersonation to get information they were after. Respectable newspapers and other media frown on such practices today. Some persons will resist giving information, which is their privilege. In some situations, the resourceful newsman may have to fall back on such devices as trying to persuade the subject that divulging the information is in the public, or his own, interest; he may have to purposely interject misinformation in the hope that the subject will correct and amplify the statement; he might try to put words in the interviewee's mouth by asking, "Wouldn't you say that. . . ?" This would let him know you already have part of the information, if that is so, and convince the subject that the whole truth is better than half the truth. On occasion, the resourceful newsman may even attempt the old trick of telling the subject that so-and-so had given you information that you are interested in checking. In many instances, one or more of these gimmicks will smoke out a confirmation or a denial–and a story.

Here is how John Gunther, author of "Inside U.S.A." and other books in the series, describes the do's and don'ts of journalists conducting interviews. This is an excerpt from an article appearing in Harper's Magazine, April 1961. It is reprinted by courtesy of the author:

> ". . . One thing is never, never, never, to ask a man his own first name, job, or title.

These the interviewer should know beforehand. . . I have found out. . . that almost any person will talk freely–such is human frailty–if you ask him the measure of his own accomplishment. One trick question is to ask a man what he believes in most. . . The job of an interviewer is to get information, not to show himself off. . . Finally I have found that the last two or three minutes of an interview are always the best. Your victim is so glad that the ordeal is almost over that he loosens up. . . ."

## AUTHORITY FOR RELEASING NAVY NEWS

First of all let's define the term "release."

> When information previously limited to a controlled number of persons is made available to the general public it is said to be "released." If this is done in formal written form, the document itself is termed a "release" or a "news release."

Officers in command of all ships and stations, as well as senior commands, are authorized to release certain types of news without advance approval from higher authority.

News of purely local interest is the first of this type. However, there are certain cuations. All officers in command are responsible for keeping the Chief of Information and other concerned seniors informed of all events and actions in which there is any possibility that the national news media may become interested. There are also special procedures for handling relations with members of Congress and civic officials.

Spot news, including announcements or answers to queries of an emergency nature, where delay in issuing information would be against the best interests of the Navy, is releasable without advanced approval of higher authority.

Categories of news releases for which local release is not authorized, without prior approval of higher authority, are covered in detail in public affairs regulations. See figure 4-1 for some of the subjects included in these categories.

In some cases the command's public affairs officer himself, through authority of the officer in command, is authorized to release certain items, such as "hometowners" and news of a purely routine nature.

Release of information by any command is accomplished by or with the assistance of the command public affairs officer. Offices or divisions within a command cannot release information for public dissemination without consulting the public affairs officer.

For a complete study on the proper release channels from the seat of Government down to an individual unit, refer to the current public affairs regulations. These regulations describe the procedures for releasing news at all levels of interest–local, regional, national, and international.

## METHODS OF DISSEMINATING NAVY NEWS

Navy news material, properly authorized for release, can be channeled to the media in several ways. Nine commonly used methods are:

- The standard Navy news release
- The telephone
- Spot news announcements
- News conferences
- Feature releases
- Advance releases
- Interviews
- Background briefing
- Personal appearances

## THE STANDARD NAVY NEWS RELEASE

With the increasing tempo of competition among news media, the telephone is taking

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| SUBJECTS NOT RELEASABLE LOCALLY<br>(unless prior approval received from higher authority) |
|---|
| ACCIDENTS AND CASUALTIES<br>a. Civilians on board Navy ships, etc., b. Foreign nationals in training with the Navy., c. Involving more than one service., d. Nuclear, e. Names and photographs of casualties. |
| BIOLOGICAL RESEARCH, CHEMICAL WARFARE, AND PSYCHOLOGICAL WARFARE PROGRAMS |
| CLASSIFIED INFORMATION AND INTELLIGENCE ACTIVITIES |
| FOREIGN NATIONAL AND FOREIGN COUNTRIES<br>a. Policy., b. U.S. Foreign Defense Plans., c. Operations and Training Exercises. |
| MOVEMENTS OF UNITS<br>a. Between ports in U.S., b. Movements within overseas areas |
| NEW WEAPONS AND EQUIPMENT<br>b. Performance or capabilities., b. Modifications resulting in improvement |
| NUCLEAR<br>a. Nuclear Propulsion., b. Nuclear Weapons capability of U.S. forces., c. Port visits of nuclear-powered ships., d. SSB(N) operations. |
| PERSONNEL<br>a. Movements of., b. Name and address lists (e.g. "For official use" directories)., c. Reduction in personnel., d. Statistics. |
| SCIENTIFIC RESULTS (Unclassified) |
| SUBMARINE SIGHTINGS |
| SUPPLY<br>a. Sources and quantities of strategic or critical supplies., b. Movements, assembly, and storage of supplies or material. |
| TECHNICAL INFORMATION |
| TRAINING OF SPECIALIZED UNITS |

165.187

**Figure 4-1.–Certain categories of news must be approved by higher authority prior to being released locally.**

precedence over the typewriter and duplicating machines as the primary news disseminating tool of public affairs personnel.

However, in any technical, complex, or sensitive area, and most all routine events, the well-prepared and edited standard Navy news release–placed in the hands of the media simultaneously, supplying all with identical information–remains the most satisfactory method of news dissemination.

A Navy news release is an official Navy statement prepared in news story form. It is usually prepared by a JO, and edited and approved by a PAO through the authority of the officer in command. As a JO, you will be concerned more with the Navy news release than with any other method of news dissemination.

Most public affairs offices, particularly at larger commands, use a printed heading for their news releases. These are attractive and help media identify the source of the release more quickly, but they are by no means necessary. If a printed heading is used, keep it simple, informational, appropriate, and in good taste to cover all types of releases. The news value of the material, and not the package it comes in, is the important thing. A sample release format is shown in figures 4-2 and 4-3.

Certain information, however, should always be included in the heading of a release. If you don't use a printed form, make sure your release format includes:

1. Name, address, zip code, and telephone number of originating command
2. Release date (when the material may be used by media)
3. A release number

News releases should be double-spaced, typed on one side of a sheet of paper only, and legibly reproduced. Economy directives regarding duplication on both sides do not apply to news releases.

TIMING OF NEWS RELEASES.–The timing of news releases is almost as important as their content. An improperly timed or "slugged" handout may be lost in the editor's shuffle simply because it is poorly timed.

Most Navy stories are distributed FOR IMMEDIATE RELEASE. This authorizes the story to be used as soon as it is received.

Occasionally, however, it is necessary to distribute a story on a HOLD FOR RELEASE basis. This tag, along with the authorized date of release, is attached to important feature stories. It is usually types in the spot where FOR IMMEDIATE RELEASE appears in the sample release form.

Let's assume that CNO acccepts a speaking engagement in your city. If an advance copy of the speech is available, it may be released to news media on a HOLD FOR RELEASE basis. This would give news media several advantages. First, newspapermen covering the event would not have to take notes of the speech. They would merely check their future release to make sure CNO followed the text. Second, newsfilm, TV, or radio people may not want to film or record the entire speech. With an advance copy of it in their possession, they could film only key portions. Third, if the speech is important, enough, newspapers may decide to publish it verbatim. The advance copy would permit them to set the speech in type beforehand so that it could be published immediately after delivery.

In general, however, news media prefer to use news as soon as it is received. Newsmen take pride in bringing facts to light, not in withholding them. Never give them a story marked HOLD FOR RELEASE unless you have a good reason.

RELEASE NUMBERS.–As a means of quick reference and orderly filing, a release number is assigned to all out-going stories. There are various systems of assigning release numbers. Most commands follow the practice of beginning a news series at the beginning of each year. The first release sent out in 1974, for example, would have a release number of 1-74. The second release would be 2-74, and so forth. All releases are numbered consecutively in this manner until the end of the year. It must be pointed out here that release numbers are assigned to each story, not to each copy of a story. If one release is sent to 17 different media, all 17 copies should bear the same release number.

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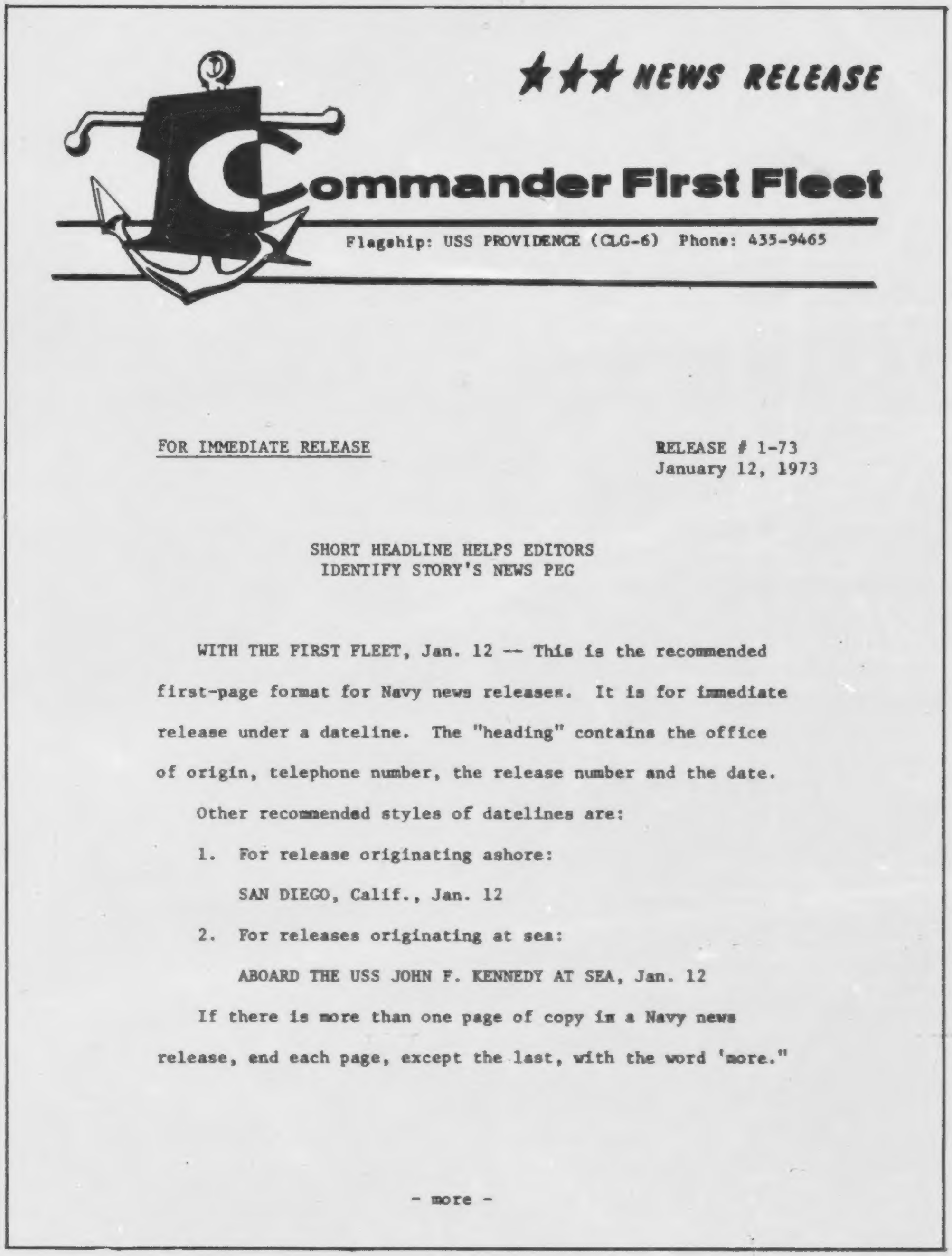


★★★ NEWS RELEASE

Commander First Fleet

Flagship: USS PROVIDENCE (CLG-6) Phone: 435-9465

FOR IMMEDIATE RELEASE

RELEASE # 1-73
January 12, 1973

SHORT HEADLINE HELPS EDITORS
IDENTIFY STORY'S NEWS PEG

WITH THE FIRST FLEET, Jan. 12 -- This is the recommended first-page format for Navy news releases. It is for immediate release under a dateline. The "heading" contains the office of origin, telephone number, the release number and the date.

Other recommended styles of datelines are:

1. For release originating ashore:

   SAN DIEGO, Calif., Jan. 12

2. For releases originating at sea:

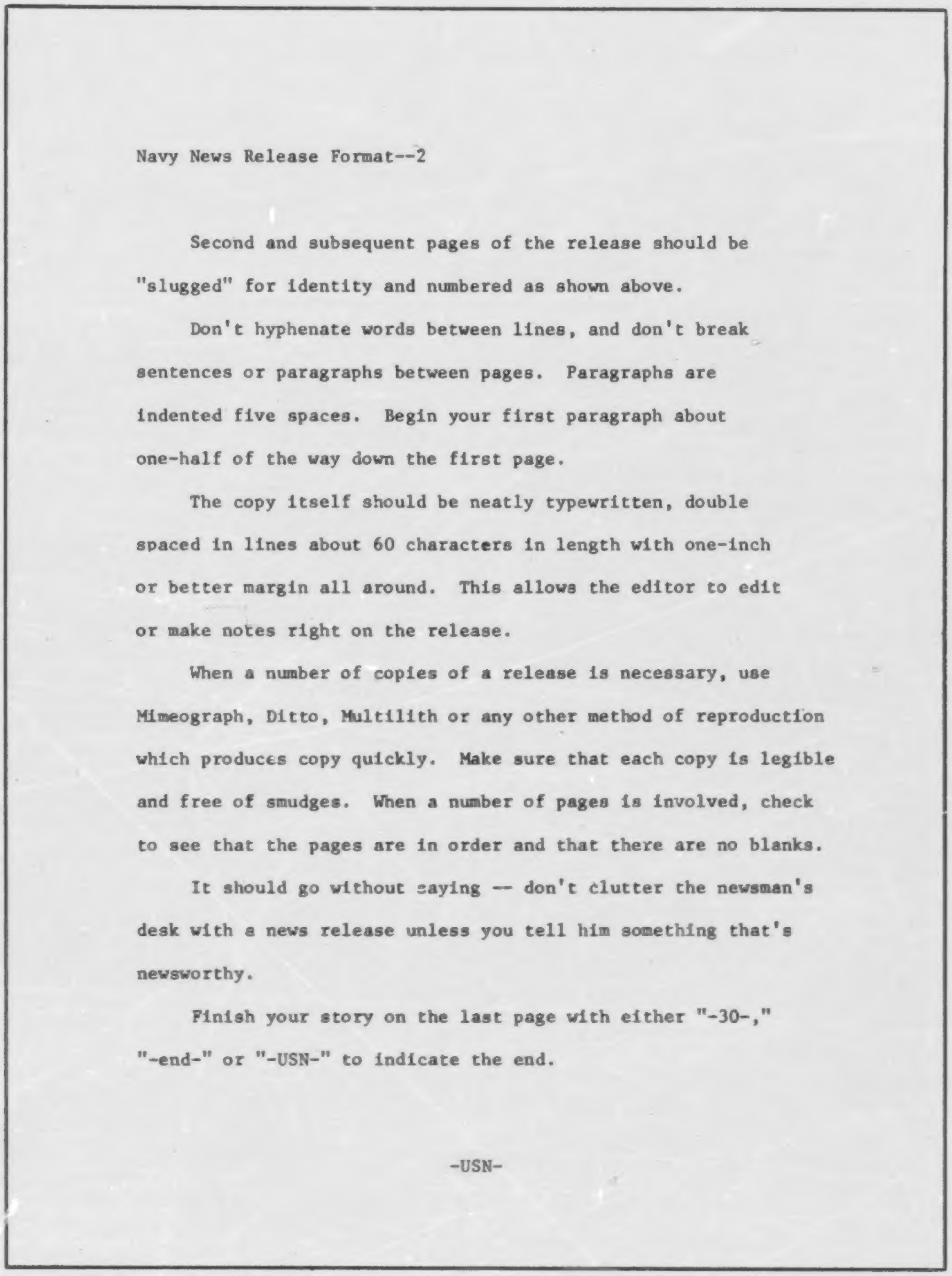
   ABOARD THE USS JOHN F. KENNEDY AT SEA, Jan. 12

If there is more than one page of copy in a Navy news release, end each page, except the last, with the word 'more."

- more -

165.9.1

Figure 4-2.—Recommended first-page format for Navy news releases.



Navy News Release Format--2

Second and subsequent pages of the release should be "slugged" for identity and numbered as shown above.

Don't hyphenate words between lines, and don't break sentences or paragraphs between pages. Paragraphs are indented five spaces. Begin your first paragraph about one-half of the way down the first page.

The copy itself should be neatly typewritten, double spaced in lines about 60 characters in length with one-inch or better margin all around. This allows the editor to edit or make notes right on the release.

When a number of copies of a release is necessary, use Mimeograph, Ditto, Multilith or any other method of reproduction which produces copy quickly. Make sure that each copy is legible and free of smudges. When a number of pages is involved, check to see that the pages are in order and that there are no blanks.

It should go without saying -- don't clutter the newsman's desk with a news release unless you tell him something that's newsworthy.

Finish your story on the last page with either "-30-," "-end-" or "-USN-" to indicate the end.

-USN-

165.9.2

**Figure 4-3.—Recommended second and subsequent-page format for Navy news releases.**

## SPOT NEWS ANNOUNCEMENTS

When an event of immediate and urgent news interest occurs within the command, such as an unscheduled VIP visit or an accident involving casualties, all available and properly releasable facts are issued promptly and without waiting until a complete account is compiled. Spot news of this type is usually released by bulletin or memorandum form. However, if circumstances require, it may be read over the telephone. Spot news is always issued FOR IMMEDIATE RELEASE.

## FEATURE RELEASES

Features or "time releases" differ from spot news mainly in the degree of immediacy; that is, it makes little difference whether particular news accounts are passed along to the general public today, tomorrow, or next week.

A feature may concern previously undisclosed developments dating back into the past or some upcoming event or anniversary, and must contain a high degree of general human interest. This type of release is usually made in writing but may be disseminated through an interview or news conference. Often it lends itself to pictorial treatment by still or motion pictures. Feature news is issued for both immediate and future release.

## ADVANCE RELEASES

Advance releases are issued concerning events scheduled or anticipated for the future, and are generally on a HOLD FOR RELEASE basis, specifying exact times, to ensure simultaneous use by all interested media and to prevent premature disclosure. An advance release often is accompanied by an invitation to media representatives to attend an event, and usually supplemented by "followup" releases. Official photographs, printed programs, or other material providing background in depth for a forthcoming event are often enclosed with an advance release. Chapter 7 covers advance and followup releases.

## NEWS CONFERENCES

Whenever a news event is of great importance to the local public or there is a visit by a prominent official, a command calls a news conference and sends invitations out to all interested media. Information is released at a news conference through a senior naval officer or other Navy spokesman, an individual involved in unclassified activity of public interest, an expert in newsworthy projects, survivors of an accident, and several other sources.

Often, after an advance release goes out announcing the intended visit of a VIP or some other event of significance, the media themselves will request a news conference.

If possible, or if time permits, information kits (discussed in the previous chapter) should be prepared to supplement information made public at news conferences.

Avoid if possible, requesting media to submit questions in advance. When considered desirable, as in cases where highly technical answers would be required for certain questions, correspondents should be so advised. When written questions are volunteered, detailed answers are normally prepared and disseminated to all attending media representatives immediately preceding the conference.

A news conference can be abused. There is only one reason to call a news conference: to release information which cannot be covered adequately by a news release. A news conference should not be used solely as a prestige vehicle. It should be called only if there is something to say. Most media cannot spare the personnel for this type of coverage. The quickest way to alienate a newsman is to make him cover in person what he could have covered over the phone or via release.

A news conference can do a lot for the Navy if used properly. It establishes public esteem, erases controversy and shows the Navy has nothing to hide. Newsmen are given the opportunity to ask questions and get all the information they want, and it clears up misunderstandings. Finally, it enables all media to get the same information at the same time.

## INTERVIEW

An interview differs from a news conference because it is usually initiated by a media representative and involves communication of information from a responsible naval spokesman to only one newsman.

## BACKGROUND BRIEFINGS

Background briefings differ from a routine news conference or interview only in the provision that a precise source is not identified in the newsmen's stories. The content or source of a story written from a briefing is usually attributed to a "Navy spokesman," "informed military sources" or some other truthful, but unspecific description of the individual imparting the information. In such cases, the ground rules are clearly understood and agreed to by all participants. In most cases, especially when the subject is not of a really technical nature, these briefings are conducted by the public affairs officer.

## PERSONAL APPEARANCES

Personal appearances include formal speeches and informal remarks by naval spokesmen at public or semipublic meetings, participation in public forums or Radio/TV programs, and other contacts with the public directly (whether or not reported by news media) in which information is released in such a way as to appear as an official news announcement.

## CHAPTER 5

# BASIC NEWSWRITING

In Chapter 4, you learned how Navy news was gathered and disseminated to the media. This chapter will deal with recognizing the elements which make a news story and how these elements are used in the construction of the story.

## RECOGNIZING NEWS

If you were to ask a group of newsmen what makes a story newsworthy, no two would give exactly the same answer. However, all would probably list, in slightly different terms, certain elements which when present determine a story's newsworthiness.

### ELEMENTS OF NEWS

For the purposes of this manual we will use the following 10 categories as those covering the major elements of news:

1. **Immediacy**
2. **Proximity**
3. **Consequence**
4. **Conflict**
5. **Oddity**
6. **Sex**
7. **Emotion**
8. **Prominence**
9. **Suspense**
10. **Progress**

If any one of these elements is present, a story has news value, but many stories contain more than one element. This latter fact must be kept in mind in studying the material that follows, for though the 10 elements are used as the framework of this discussion, several of the examples given might just as well be discussed under different elements.

Remember, too, that this is just one possible classification; another textbook might have classified these elements in slightly different categories. What chiefly concerns you as a student Journalist is not so much memorizing a set of categories as developing your understanding of what constitutes an interesting news story.

#### Immediacy

A story which has just happened is news; one that happened a few days ago is history. Immediacy is timeliness. Few events of major significance can stand up as news if they fail to meet the test of timeliness. There is no point in submitting a news release on a routine change of command that occurred four days ago; the event is not big enough to overcome the time lag. A newspaper looks foolish if it publishes a news story, and after reading it, a subscriber says, I heard about that two days ago."

An event that occurred some time ago, however, may still be timely if it has just been revealed. A newly discovered diary of John Paul Jones or the disclosure of a startling scientific accomplishment that occurred months ago, but has just been declassified are examples. In these cases, the immediacy element revolves around the fact that the news was revealed or disclosed TODAY. An up-to-the-minute touch is provided by words such as "newly disclosed," "revealed." "divulged," or "announced today."

### Proximity

Readers are interested in what happens close to them. Proximity is the nearness of an event to the reader or listener and how closely it touches his life. People are interested mainly in themselves, their families, their ships or stations, their friends, and their home towns. If Captain Swansom relieves Captain Lehman as commanding officer of NAS, North Island, it is news in the San Diego area and in the two officers' home towns. It is not news in Huntsville, Alabama, where no one knows either captain or cares particularly who commands a naval air station in California. Improvement or progress stories are important in their degree of proximity.

The Navy's home town news program is based on this element. When John Fedorko, seaman apprentice, USN, reports to the USS Waters, it's news for his home town paper. Back home in Barnesboro, Pennsylvania, he is not John Fedorko, seaman apprentice, USN. He is Mr. Michael Fedorko's son, John, who used to help his father in the coal mines and date the prettiest girls in the town. He is someone the readers know. The element of proximity is present to a high degree.

### Consequence

News of change or news which affects human relations is news of consequence. The more people affected, the greater the news value. A story on the advancement of 3000 petty officers has consequence within the Navy, especially to those who took the exams. A congressional act which raises the pay of everyone in the Armed Forces is of great consequence both to the Navy and to the public, which foots the bill and also benefits from the increased purchasing power of the serviceman.

### Conflict

Sporting events, wars, and revolutions are the most common examples of conflict in the news. Man may be pitted against man, team against team, nation against nation, or man against the natural elements. A story about a pilot struggling to land a crippled plane or a coxswain's heroic efforts to keep his crowded boat from swamping in heavy seas are other examples.

### Oddity

The unusual or strange will help lift a story out of the ordinary. If an ordinary man jumps out of an ordinary plane with an ordinary parachute and makes an ordinary landing, there is no news values. But if the man has only one leg, this is news. Or if his parachute fails to open and he lands safely, this is news. A sailor named B. A. Sailor is a good angle. So is the helicopter that towed a ship, the man that bit his dog, or the plane that shot itself down with its own cannon fire.

### Sex

Sometimes sex is the biggest single element in news, or at least it appears to be the element that attracts readers the most. Consider all the stories in papers which involve men and women–sports, financial news, society, and crime. Sex, in discussing news elements, covers far more than Raquel Welch's impending visit to your command. The element of sex ranges from front-page sensationalism to society news involving engagements and marriages.

Stories and accompanying pictures of movie starlets or other prominent beauties visiting your ship or station are loaded with sex. But any type of news which overemphasizes the "cheesecake" element is considered poor taste for an official Navy release and is to be avoided.

### Emotion

The emotion element, sometimes called the human interest element, covers all the feelings that human beings have, including happiness, sadness, anger, sympathy, ambition, hate, love, envy, generosity, and humor. Emotion is comedy; emotion is tragedy; it is the interest man has in mankind. A good human interest story can range from a real "tear jerker" to a rollicking farce.

### Prominence

Prominence is a one-word way of saying "names make news." When a person is prominent, like the President of the United States, almost anything he does is newsworthy–even his church attendance. Several hundred civilians may visit your ship or station in the course of a month without raising a stir. But if one happens to be the governer of the state, you've got a news story packed with prominence. Prominence is not restricted or reserved for VIPs only. Some places, things, and situations have prominence. The White House, the Pentagon, Peking, Christmas, the mini-skirt craze, the release of POWs–all these awaken interest.

### Suspense

You most often see the suspense element in a day-by-day or hour-by-hour account of a desperate search for a lost submarine, in a story of rescue operations in a mine where men are trapped, or in the efforts made to rescue a Navy diver trapped in the wreckage of a sunken ship. A news story does not build to a climax as a mystery does. Still, putting the most important facts first does not destroy the suspense of many stories because the utlimate outcome is unknown and is usually revealed in progressive, periodic installments.

### Progress

In our space-age society, we are interested in man's exploration of the moon and other celestial bodies. Therefore, developments of more powerful and advanced rockets to propel manned space flights are of great interest to most Americans. But progress doesn't have to be dramatic. For example, an improvement in mooring lines, shoe leather, or paper clips can be significant progress. There is a great deal of progress in Navy news stories. The Navy is constantly making progress in seamanship, weapons systems, aeronautics, nuclear propulsion, medicine, habitability, education, human relations, leadership, and other fields.

## IDENTIFYING DOMINANT NEWS ELEMENTS

Just how are these key elements applied in judging the newsworthiness of an event?

First of all, the newsworthiness of a story depends on the strength or intensity of the news elements it contains. The more intense the elements the more newsworthy the story.

After gathering material for a news story, you will normally find that one or more elelments overshadow the others in intensity. These are the DOMINANT ELEMENTS. This is sometimes referred to as the NEWS PEG.

A news peg is the most significant or interesting fact in a story. It is featured in the first paragraph, and all other facts revolve around it. In other words, it is a foundation around which you construct the facts of your story.

For just a few moments, put yourself in this hypothetical situation and assume that you are a JO assigned to the Public Affairs Office, NAS Moffett Field, California. The facts of the story, for which you have been given the task of readying for a 1400 release to the local media, are:

1. Lt. John K. Stokes, USN, son of Mr. and Mrs. James F. Stokes of 2714 Caspian St., Long Beach, California, is a pilot attached to Fighter Squadron 27 at NAS Moffett.
2. At 9 a.m. (always use civil terminology for external media) Lt. Stokes took off from the Naval Air Station in a Supersonic F11F-1 "Tiger" for a gunnery practice over the Mojave Desert.
3. At 9:20 a.m., while flying at 13,000 feet altitude, Lt. Stokes put his plane into a shallow dive and fired a few bursts from his cannon. When he pulled out of the dive a few seconds later, something smashed the plexi-glass canopy of his plane.
4. Stunned and bleeding, Lt. Stokes fought desperately to control his damaged plane. He finally managed to crash land in an orange grove about 35 miles from his point of departure.
5. The forced landing sheared off the plane's wings and caused considerable damage, but the pilot escaped serious injury. He walked away from the crash but collapsed from shock and loss of blood.

6. After an emergency blood transfusion and treatment for shock, Lt. Stokes is recovering at the NAS hospital. Doctors report his condition is good.

7. A preliminary investigation into the cause of the accident revealed that Lt. Stokes actually shot himself down. His jet, traveling at speeds close to 900 mph, overtook the cannon bursts he had fired seconds earlier, causing the freak accident.

Now that we know the facts in the story, let us see if we can determine the most dominant elements. Figure 5-1 will help you analyze them. Elements have been classified in degrees of VERY STRONG, STRONG, WEAK, VERY WEAK AND NONE.

As you can see, the elements of immediacy, proximity, and oddity are listed as strong. They are dominant elements in this story, with oddity taking a decided edge over the other two. They will be combined in the news peg, which will be featured in the beginning of the story. The news peg for this story could be written like this:

"A Navy plane was shot down by its own gunfire near San Jose today. The plane, piloted by Lieutenant James F. Stokes . . . "

As the story is developed, the other facts are introduced to complement or supplement the dominant elements featured in the news peg.

Figure 5-2 lists a few other examples of analyzing dominant elements for the news peg. The first element listed is the strongest. The others, if there are any, are supporting elements.

Note that immediacy and proximity are not listed as dominant elements, unless they actually overshadow the other elements. Immediacy is present in practically every story because the facts must be NEW to be considered NEWS. Proximity is also present in practically every local story.

## TYPES OF NAVY NEWS

Most Navy news (and all other news as well) can be classified as either SPOT NEWS or CREATED NEWS.

SPOT NEWS just happens. A ship runs aground. A plane crashes. A heroic rescue takes place in a storm-tossed sea. These are just a few examples. Your job is to provide a full account of a spot news story as soon as possible—even in cases where the general effect is unfavorable to the Navy.

CREATED NEWS is generally concerned with something the Navy has done or plans to do that we want the public to know about. Examples include air shows, open house, change of command, unveiling new ships, planes or weapons, construction programs, special achievements, ship arrivals and many of the other day-to-day events of Navy life. Your job is to bring the information to the attention of news media, usually through a Navy news release.

## CLASSES OF NEWS STORIES

Most Navy news stories fall into four main categories. They are: hard news, feature, sports, and society stories.

The HARD NEWS story is designed primarily to inform. It usually concerns a news item involving or affecting the readers, listeners or viewers. The hard news story has usually taken place since a previous issue of a newspaper or a radio or TV newscast. Much of the material found in daily papers (especially front page items) or newscasts are in the hard news category.

The FEATURE story is about an event or situation that stirs the emotion or imagination. The event may or may not have taken place, or the situation may or may not have arisen since the last issue of a periodical or delivery of a newscast. The feature story is designed primarily to entertain, but it also serves to create interest or to inform the reader. It may be about such subjects as a sailor with the unusual hobby of collecting 18th century etchings, a command that has adopted a stray goat as a mascot, a Navy cook who worked in a leading French restaurant before he enlisted, or, in a serious vein, the plight of a child who has been orphaned by an automobile accident.

The SPORTS story may be handled as either hard news or a feature. These stories chronicle the activities of athletic teams, discuss upcoming games and detail the accomplishments of sports figures. In most cases of Navy sports, unless teams are prominent, such as that of the Naval

| NEWS ELEMENT | DEGREE OF INTENSITY | JUSTIFICATION |
|---|---|---|
| Immediacy | Strong | Accident occurred this morning. Story will be released this afternoon. |
| Proximity | Strong | Accident occurred locally. Squadron and pilot are attached locally. |
| Consequence | Weak | Measures will undoubtedly be taken to prevent further recurrence of this type, but this one incident in itself does not affect a great number of people. |
| Conflict | Weak | The pilot's struggle for survival is worth mentioning, but more details are necessary to make this element strong. |
| Oddity | Very Strong | Nothing like this has been recorded before. |
| Sex | None | |
| Emotion | Very Weak | The reader will sympathize with the pilot, but not beyond the extent one human being sympathizes for another human being in an unfortunate situation. |
| Prominence | None | The pilot is not widely known. |
| Suspense | Weak | Although the facts, as presented here, do not lend themselves to suspended interest, the story has a certain amount of drama and suspense. |
| Progress | Weak | Progress in aviation may eventually result from this situation, but there's nothing in the facts which will improve mankind's health, comfort, or happiness. |

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**Figure 5-1.—Analyzing news elements.**

| NEWS ITEM | DOMINANT ELEMENT |
|---|---|
| Today is the final day for filing your 1972 income tax return. | Immediacy<br>Consequence |
| A Navy flier, who braved enemy ground fire to locate a downed fellow airman over North Vietnam, has been posthumously presented the Navy Cross. | Emotion |
| The Administration is near a final decision--perhaps it will come next week--on how much of a pay raise it will seek for the Armed Forces. | Consequence |
| President Nixon has sent to the Senate for confirmation the names of 50 flag rank selectee, which includes the name of Captain Alene B. Druek. Captain Druek, a Nurse Corp selectee, will be the Navy's first woman flag officer. | Prominence<br>Sex |
| Seaman Floyd M. Pirtle, son of Mr. and Mrs. Floyd Pirtle of Route 2, Fayetteville, Tennessee, is currently patrolling the Western Pacific with the Seventh Fleet aboard the Attack Aircraft Carrier USS Kitty Hawk. | Proximity (in the Fayetteville area) |
| A Navy officer, who had never taken controls of an aircraft, brought an Air Force spotter plane in for a rough but successful landing recently. The incident came about after the pilot was killed by ground fire during a routine observation mission over the Mekong Delta. | Oddity<br>Suspense |
| More new weapons systems than before, an improved retention rate, better housing, and an increase in minority recruiting were some of the accomplishments that John H. Chafee was proud to list from his 3½ years as Secretary of the Navy. | Progress<br>Prominence |
| The Navy midshipmen sank the Duke University "Blue Devils" 34-7 today in the Oyster Bowl. | Conflict |
| The first female seaman qualified today as a deep sea diver at the Washington Navy Yard's Deep Sea Diving School. | Sex<br>Oddity |

165.8.1&.2

Figure 5-2.—Identifying dominant news elements.

Academy, the material is aimed at ship and station publications.

The SOCIETY story, which may also be handled either as hard news or a feature, primarily concerns wives, daughters, and other family activities. Most often Navy society stories deal with the activities of officers and enlisted wives' clubs, the happenings of the teenage set, weddings, and local charity events.

Other categories of stories frequently used in metropolitan newspapers include interpretive stories (where the reporter attempts to give an in depth analysis and survey of the causes or possible consequences of important news events), science writing (where the reporter attempts to explain in layman's language scientific and technological happenings), consumer stories (where the media attempts to help their audience buy more wisely, maintain products and homes better, cook or garden better, etc.), and financial news (stories of business, commercial or investment interest). Writers of such stories are usually expected to have an academic background or experience in their subject matter as well as the abilities to observe and write well.

## NEWS STYLE

Many great writers have been known for their dramatic styles, vivid descriptions, and the eloquent conversation of their characters. It is obvious however that these great writers were not concerned with news style writing or the fundamentals of newswriting. Take the following quotation for example.

> . . . "It is a thing well known to both American and English whaleships, and as well a thing placed upon authoritative record years ago by Scoresby, that some whales have been captured far north in the Pacific, in whose bodies have been found the barbs of harpoons darted in the Greenland seas. Nor is it to be gainsaid, that in some of these instances two assaults could not have exceeded very many days. Hence, by inference, it has been believed by some whalemen, that the North West Passage, so long a problem to men, was never a problem to the whale."

Perhaps this quotation is familiar to you. It is from *Moby Dick*, one of the greatest sea stories ever written. It was published more than 100 years ago and is still read today. Its author, Herman Melville, was known for his moving literary style. If a modern journalist were writing this piece for a newspaper, he might put it on paper like this:

> "The North-West Passage, long sought by man, may be known and used by whales.
>
> "American and British sailors have reported finding the barbs of harpoons from Greenland in the bodies of whales killed in the North Pacific. In some cases the wounds were only a few days old. This has led some whalers to believe that whales must use some short cut from the North Atlantic to the North Pacific."

And that is the difference between literary writing of 100 years ago and newspaper English today.

Media writing is geared to the public, not the professor. The purpose is to inform, not to impress. All the frills are stripped away. Unnecessary wording cost the media money in the terms of time (electronic) or space (print).

Newspapers are read in a hurry. They are read at breakfast, on the subway, against the blare of radio or television, or over someone's shoulder. Many readers scan the headlines and read only the opening paragraphs of a few articles. These readers have neither the time nor the desire to wade through literary writing. Many may have limited educations. Surveys show that the average newspaper reader has the reading ability of a 12-year old child.

Does this mean that you have to write for 12-year olds? Not at all. We are speaking of the readers' ability to grasp ideas but rather of their ability to understand difficult words. There is a great difference. Take this paragraph for example.

> Gravitation is omnipresent; it is exerted by every body on every other, no matter how remote or minute. Between two given

objects, its force varies directly with the product of the two masses and inversely with the squares of the distance between their centers. Exerting itself throughout the universe, it is gravitation that keeps the cosmos in equilibrium.

This paragraph is obviously too difficult for an adult with a 12-year reading level. Yet the adult mind could grasp the idea involved if we translate the paragraph into simple English such as this:

> All bodies attract each other. This is true no matter how small or far apart they may be. The heavier two objects are, the more they pull on each other. The farther apart they are, the weaker this force becomes. In measuring the pull, distance is particularly important, for if you double the distance, the force is cut to a fourth of its former strength. This force is called gravitation. Because of it, the earth, sun, moon, and stars all pull against each other. The forces balance, and everything stays in its proper place.

Almost any idea, no matter how complicated, can be expressed in simple language. As a Navy Journalist, you may have to explain some fairly technical ideas to readers who are not familiar with military life. You will have to do it in language they will understand. It is up to you to do the work of simplification, not your readers. If they find your writing is over their heads, they will skip your piece and go on to something that is easier to read. If this happens, you are not doing your job. Also, remember that the story you write for general news media will probably be read by someone with a Ph.D. How do you satisfy both; A good writer can present the information so the less educated can understand and so the more intelligent won't become bored.

## ABCs OF JOURNALISM

Some principles of newswriting that you must apply everytime you attempt to put words on paper follow:

ACCURACY.–If a writer has to pick one principle which he will never violate, this should be the one. To fall down in this area is to discredit your entire writing effort. As a JO, you will be working with facts. These facts will involve persons, places, and things. They will involve names, ages, titles, rank or ratings, addresses, and descriptions. You will work with facts which are both familiar and unfamiliar to you.

You cannot afford to be casual in your approach to facts. Your readers will often judge the Navy on what you say and how you say it. An easy way to lose the public's respect and confidence is by being careless in your handling of facts. When you send a story to a newspaper the editor depends on you for accuracy in every fact.

The Navy news release heading which appears on every story you distribute means that the information it contains is reliable and that it has been approved officially by the Navy. A mistake in a news story implies that the Navy is careless and undependable. Datelines tell when and where the story is written and should appear on all stories written for release. In the text of the story, when and where may refer back to the dateline.

ATTRIBUTION relates to accuracy. It means that you name the person who makes a statement which may be challenged. Good quotes liven a story, give it color, and aid in development of coherence. Attribution also ensures that the reader does not get the impression the statement is the writer's personal opinion. Attribution should never be used in a story merely to flatter a person by publicizing his or her name.

BREVITY.–The question is often asked, "Should I be brief in my writing or complete?" By all means, be brief, but not at the expense of completeness. The key is to boil down your writing and elminate garbage. A compact piece of writing is frequently much stronger than a lengthy story. An example is Lincoln's Gettysburg Address. This speech has outlived a flock of long harangues by later statesmen. One of the reasons for its survival is its brevity.

CLARITY.–Nothing is more discouraging than to read an article and then realize you do not know what you've read. A similar frustration arises when trying to follow directions on assembling toys, particularly when the instructions read "even a five-year-old can assemble this toy." You can't because the directions read as if they were written in a foreign language. Assume that if there is any chance of misunderstanding, readers will misunderstand. Reread what you have written looking for points where misunderstanding could occur.

COHERENCE.–An article which skips illogically from topic to topic and back again in a jumbled, befuddled manner lacks coherence. Coherence means sticking together, and that's what stories and articles should do. Facts should follow facts in some kind of reasonable order. It may be logical order, chronological order, place order, or order of importance, depending on the subject; but order of one kind of another is vital. Outlining will often help.

EMPHASIS.–Make sure your writing emphasizes what you want it to. You assure this in newswriting by putting the most important fact first (the lead-discussed later). There are other types of arrangement for emphasis that are used in feature stories or in editorials. More will be presented on this later.

OBJECTIVITY.–To report news accurately, you must keep yourself detached from the happenings and present an impersonal, unbiased, unprejudiced story. This is why you never see a good newsman at an accident running around saying, "Isn't this horrible? I feel so sorry for the family. Why, just the other day I was talking to ole Jed, and now he's dead." These may very well be the JO's feelings, but he attempts to keep aloof in order to give an objective report. It is not your job to influence people directly, but to tell them what is going on. You direct their thinking only to the limited extent that you make them think for themselves by an unbiased presentation of the facts.

UNITY.–A news story should deal with one basic topic. There may be many facts and ins and outs to the story, but it is still one story. If you set out to write a story on the services and activities available at the enlisted men's club, and end up with a biography of the club manager, the story lacks unity. The simple solution frequently is to write two stories, rather than trying to combine a mass of information into one.

## THE LANGUAGE OF NEWSWRITING

Written language is made up of three elements: WORDS, SENTENCES, and PARAGRAPHS. It is the way these elements are handled that makes the difference between literary and news English. Let us look briefly at these elements separately.

### Words

Words are your basic tools. Like any skilled technician, you should be able to select the best tools to do the best job. This means you should use words that say exactly what you mean so they can be understood by others.

Every word used in a news story should add to the picture you are building in the minds of your readers. If you use an unnecessary, vague, or unfamiliar word, this picture becomes blurred. If it becomes too blurred, it may give the reader a distorted picture of the facts. This is a form of inaccuracy which is just as bad as putting the wrong facts down on paper.

It is an axiom of newswriting that words which do not work for you, work against you. Here are a few tips on making words work for you.

USE SHORT, COMMON WORDS.–Short, common words are easy to understand when in many cases long words aren't. If you must use a longer word, make sure you are using it to convey a special meaning, not just for the sake of using a big word. Why use CONTRIBUTE if

GIVE means the same thing? This also applies to VERACITY for TRUTH, MONUMENTAL for BIG, APPREHENSION for FEAR, CANINE for DOG, and countless others. Practically every part of speech contains long words which may be replaced by shorter and more exact ones. The same principle applies to phrases. Why say "afforded an opportunity" when "allow" is more exact, or why use "due to the fact that" instead of "because?"

AVOID GOBBLEDYGOOK.–Gobbledygook is confusing writing, often marked by pseudo-technical language that readers can't understand. In writing a technical story, don't parrot the words some technical-minded researcher pours out. Simplify. Ask him, "What does this mean in everyday English?" Few people, for example, know what "arteriosclerosis" means. But when you say "hardening of the arteries," they immediately understand.

AVOID WORDINESS.–Many inexperienced writers put unnecessary words into their news copy. Call a spade a spade, not "a long-handled agricultural implement utilized for the purpose of dislodging the earth's crust."

BE SPECIFIC.–Inexactness is just as bad as wordiness. Readers want to know specific facts.

VAUGE: Thousands of fans were turned away that afternoon.
SPECIFIC: Three thousand fans were turned away before game time.

AVOID TRITE OR HACKNEYED EXPRESSIONS.–They are the mark of either an amateur or a lazy writer. Some particularly bad examples include the following:

cheap as dirt
fat as a pig
good as gold
grim reaper
ripe old age
crystal clear
smart as a whip
nipped in the bud
blushing bride
wee small hours
picture of health
quick as lightning

USE STRONG, ACTIVE VERBS.–Whenever possible, use active voice and the simple past tense. They inject life, action, and movement into your news stories. If strong verbs are used, you will find they help eliminate reliance on adverbs to do the work. In newswriting, adverbs often do nothing more than clutter writing.

WEAK (passive voice): The visitors were warmly received by Captain Smith in his office.
STRONGER (active voice): Captain Smith greeted the visitors in his office.

AVOID MILITARY JARGON.–For those in the Navy, the phrase "general quarters" is clear enough. But for others, the phrase may means nothing; to some, it may seem to mean the area where the general is housed. To assume that all your readers know general quarters means the command to man battle stations for crew members aboard ship is to make false assumption. You don't impress your readers by using words and phrases they don't understand; you only irritate them. However, in some situations it is appropriate to use common military phrases.

SPELLING AND GRAMMER.–A JO, or a person interested in becoming a Navy Journalist, should have a better than average spelling ability. He should also possess a good command of the English language as far as correct grammer is concerned. Therefore, no extensive lesson is given in this area of study, although some basics are presented in chapter 9.

One goal of every good writer is not to learn to spell perfectly, but to learn to spell well enough so that he can spot a mistake when he puts words on paper. If in doubt, use the dictionary. Dictionaries are standard stock items in the Navy and every public affairs office should have one.

USE A STYLE GUIDE.–In newswriting the word STYLE refers to the spelling, punctuation, capitalization, abbreviation, and similar mechanical aspects of grammar used in preparing copy (a term used to describe all news manuscripts). Most newspapers and other periodicals have their own style sheets or local interpretations of style rules.

The important thing to remember about style is consistency. The recommended guide for preparing military news is the *Armed Forces News Style Guide* (NAVSO P2456.) However, any locally prepared style guide or style sheet is fine as long as it is internally consistent and is suitable for your purpose.

### Sentences

The second element of language is the sentence. The simple declarative sentence which consists of subject and verb, or subject, verb, and object is the most common form in normal, informal conversation. For this reason, it is the best sentence for most newswriting. Notice how the following sentence becomes more readable and understandable when it is rewritten in two simple sentences:

| | |
|---|---|
| SENTENCE: | Following his graduation from the Naval Academy in 1948, Brown was assigned to the destroyer USS Roulston, where he served for three years as assistant communications officer and junior watch officer. |
| REWRITE: | Brown was graduated from the Naval Academy in 1948. He spent his first tour of sea duty aboard the destroyer USS Roulston as assistant communications officer and junior watch officer. |

Simplifying sentences is not difficult, but it will take a little practice. In time, you can learn to use just the right number of words to achieve maximum clarity without destroying smoothness.

There are no absolute rules, but a fair guide is to try to keep sentences 30 words or less and shoot for 17 to 20. Vary the length of your sentences. For example, you might use a 4-word sentence, then a 15-word sentence, then an 8-word, followed by a 30-word. This keeps your writing from becoming singsong. There are considerations to keep in mind for sentence use:

DON'T CLUTTER.—Never crowd too many details into one sentence. Although a compound or complex sentence may contain more than one thought, you should, for the most part, stick to sentences which express one thought clearly and concisely. Otherwise the reader is apt to get lost in a mass of clauses and details.

DON'T REPEAT.—If you have put in the lead of your story that 61 people were killed in a training accident, don't mention that 61 were killed again in the story. If the reader has forgotten a fact, he can look back. Newspaper space is valuable; don't waste it with redundancy. Refrain from beginning a sentence with the same word as the last word in the previous sentence and avoid beginning consecutive sentences alike unless you do it deliberately for emphasis.

### Paragraphs

The most general guideline for writing paragraphs is that they should be kept reasonably short. When you use short paragraphs, you give the reader facts and ideas in smaller packages which are easier for him to handle. The mind can grasp a small unit of thought more easily than a large unit. Also, most news copy is set in narrow columns with only three to five words per line. This makes paragraphs of normal literary length appear as extremely long, unrelieved gray blocks of body type (more detail on typography, the appearance and arrangement of printed matter, is contained in chapter 17). These large, gray blocks of type are monotonous to the reader's eye, thus difficult to read.

It is recommended that paragraphs be less than 60 words. Two or three sentences per paragraph are just about right, but it is perfectly acceptable to have a one-sentence paragraph, or even a one-word paragraph which expresses a complete thought.

Yet, a succession of very short paragraphs may give a choppy effect to the writing. For best effect, alternate paragraphs of short and medium length.

Never begin succeeding paragraphs with the same words or phrases. This, too, can cause a monotonous effect which will soon discourage the reader.

## THE STRAIGHT NEWS STORY

The major difference in style between literary English and newswriting English was discussed earlier in this chapter. There is also a big difference in structure between the literary piece and a newspaper story.

Journalism and architecture have more in common than is evident at first glance. While the designing and planning of a building is far more complicated than the construction of a news story, in principle both are the same. In each case, space is a prime element.

An architect uses bricks, cement, and other materials; a news writer uses words as his bricks and cement. If the building lacks design and careful construction, it will collapse; if the news story is not carefully planned, it will only serve to confuse the reader and discredit the publication in which it appears.

Before a JO can present his facts, he first must understand them himself, appraise them correctly, and organize them in an orderly and easily understood manner.

This process of organization and selection begins when the JO sets out on his assignment. He is rarely able to get his facts in the order in which they will appear in his final story. The process of legible note-taking provides the raw material for construction of his story, and certain proven guidelines serve as his blueprint for building the final product.

In fiction, a short story or novel is normally constructed in chronological order. This means the author starts from the beginning, sets the time and place, describes the scene, introduces his characters, then slowly weaves the threads of his plots and subplots until a climax is reached, usually near the end of the story. He deliberately holds back the climax to build suspense and to make sure you read the entire story.

But most news stories are constructed in just the opposite fashion. The climax is presented first.

This method packs the most important facts, together with the barest necessary explanatory material, into the first paragraph (the SUMMARY lead) and then moves into the detailed portion of the story (the BODY) by covering the facts in diminishing order of importance.

This form of newswriting is commonly known as the INVERTED PYRAMID style since, when diagrammed, the story appears as an upside-down pyramid. See figure 5-3.

## ADVANTAGES OF THE INVERTED PYRAMID

The inverted pyramid offers several distinct advantages in newswriting, among which are:

PRESENTS PERTINENT FACTS FIRST.—Foremost among these advantages is the fact

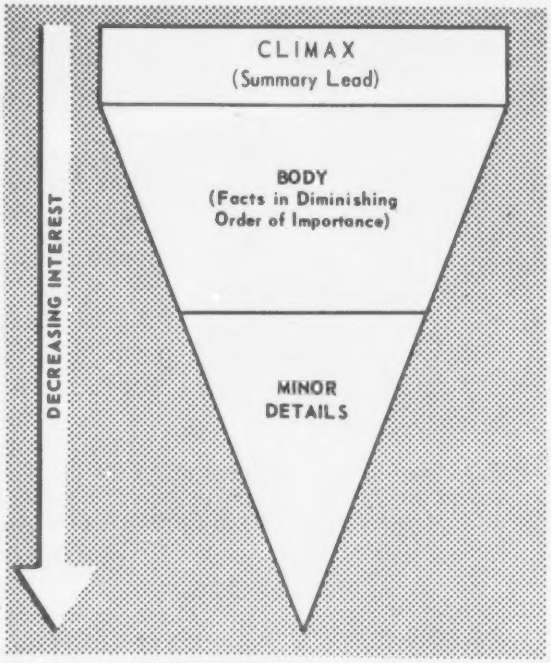

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Figure 5-3.—The structure of the inverted pyramid news story.

that most readers have neither the time nor the desire to read every word of every story in a newspaper. Through use of the summary lead, the JO focuses the reader's attention on the news, arouses his interest, and allows him to swiftly skim important facts. In other words, spill the whole story in the first paragraph. The reader can decide for himself whether to continue reading the details or to go on to something else. But even if he stops there, the inverted pyramid form of writing has given him the essential facts. The primary objective of a news story, then, is not to withhold information, but to present the facts with rapid, simple directness.

FACILITATES PAGE LAYOUT.–This method of story construction is a valuable tool to the makeup man who often finds himself with an eight-inch story and only six inches of column space. If the story has been written in inverted pyramid form, it becomes a simple matter of cutting lines of type from the bottom of the story until it fits the available space, or "jumping" (continuing) the story on another page–all without damage to the important facts which appear at the top.

FACILITATES HEADLINE WRITING.–Headlines for news stories should tell the main facts in the briefest form possible. If a story is written in the proper inverted pyramid style, the copyreader (who writes the headline) can find these facts in the first paragraph. He won't have to search the entire story for headline material.

## THE LEAD

The opening paragraph of a news story is referred to as the LEAD (pronounced "leed").

The lead is the first and most important paragraph of any news story. It attracts the reader and gives him the important facts first.

A key fundamental taught in classrooms the first time newswriting is mentioned, and repeated through college level is: in writing a lead for a straight news story, the writer must answer six basic questions about the event. They are: WHO? WHAT? WHERE? WHEN? WHY? and HOW?

It is not necessary that a writer answer all of these questions in his lead sentence. The SUMMARY LEAD does, however, attempt to answer several of the more important ones. To insist upon answering the five Ws and H questions as a rigid format will lead to lengthy, cumbersome leads that may be misleading or hard to read. The lead contains the news peg and is the most important part of the story. It can either make or break any news story.

Try to use not more than 30 words in the lead, but don't make this an inviolable rule. Some leads, if well written, may require 35 or even 40 words. On the order hand, many–or perhaps most–require fewer than 30 words to accomplish their objective.

A good lead may be a single word, a single sentence, two sentences, a paragraph, or even two paragraphs. Whatever form it takes it must answer the questions a reader would normally ask: "WHAT has happened or is about to happen?" "WHO is involved;" "WHEN and WHERE did it happen?" And, sometimes, "HOW and WHY did it happen?" An effective lead directs the reader's interest into the body of the story.

There are several other types of leads in addition to the SUMMARY. News story leads can take almost any grammatical form and are sometimes classified in such descriptive terms as PICTURE, BACKGROUND, CONSTRAST, QUESTION, PUNCH, QUOTATION, DIRECT ADDRESS, and FREAK. These terms, known as NOVELTY leads, refer to the "angle" the writer chooses.

Returning to the summary news lead, consider it the most often used in beginning the straight news story. The most direct approach (and best method for an inexperienced writer to use in constructing a summary lead) is known simply as featuring the most important element.

Featuring the most important element means exactly what it says: the writer determines which of the five Ws and H is the most important to his story, and then places it at the outset of his lead. Each of the example leads in figure 5-4 features a different W or H as the most important element.

The leads in figure 5-4 are given to show how any element may be featured. The "why" element (to prevent a forest fire in this case) is

| ELEMENT | EXAMPLE |
|---|---|
| WHO | A smoke jumper extinguished a blaze and prevented a forest fire in Gallatin National Forest, Wyo. yesterday by diverting a mountain waterfall over a burning three.<br>NOTE: This is an impersonal "who" lead. The "who" can be identified in general terms when the individual or group is not well known by name such as "three Navy admirals," "a former secretary of the Navy," or "three Navy seamen." When the impersonal "who" lead is used, the actual name or names should be mentioned further down in the story. |
| WHAT | A burning tree didn't become a forest fire in Gallatin National Forest, Wyo. yesterday because a smoke jumper diverted a small mountain waterfall. |
| WHEN | Yesterday a smoke jumper prevented a forest fire in Gallatin National Forest, Wyo. when he diverted a small mountain waterfall over a blazing tree. |
| WHERE | In Gallatin National Forest, Wyo. a smoke jumper yesterday prevented a forest fire by diverting a small mountain waterfall over a burning tree. |
| WHY | To prevent a forest fire in Gallatin National Forest, Wyo., a smoke jumper yesterday diverted a small mountain waterfall over a blazing tree. |
| HOW | By diverting a small mountain waterfall over a blazing tree in Gallatin National Forest, Wyo. yesterday a smoke jumper prevented a forest fire. |

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**Figure 5-4.—Any element can be featured in the lead.**

clearly understood and can be dropped out of most leads to avoid redundancy and extra wordage. Other summary lead examples are presented in figure 5-5 which answers all or most of the necessary five Ws or H. Those omitted are implied or unnecessary.

The five summary lead examples in figure 5-5 are all WHO leads. In each example, WHO is featured at the beginning of the lead, thus giving it more prominence than the other Ws or H. More examples of summary leads are illustrated in figure 5-6, with a different W or H featured at the beginning of each.

## NOVELTY AND FEATURE LEADS

Although the summary lead is the simplest, safest and strongest of all leads used in straight newswriting, most media like to add a little variety when leading into a story.

Feature leads are a vital part of newspaper writing. The feature lead permits taking a mundane straight news piece and transforming it into a story which will capture the interest and empathy of the readers.

Novelty leads differ from the summary lead in that they make no attempt to answer all of the five Ws and the H. As the name implies, novelty leads are NOVEL. They use different writing approaches to present different news situations to attract the reader's attention and arouse his curiosity.

Feature leads must fit the mood of the story. If you intend to set a particular mood or point of view in a story, your intent or tone should be set at the beginning of the story.

If the situation presents itself in which a novelty lead would be appropriate, by all means use it. Do not get into the habit, however, of trying to write a novelty lead for every story, because they are not always adapted to every situation. It is easy for the unusual to become commonplace if it is seen or heard too often. Novelty leads lose their effect if they are overused.

Figure 5-7 gives various examples of novelty leads most commonly used in newswriting. Although the eight types described here are the ones most commonly used, it is a mistake to assume that all news leads may be categorized by type or calssification. Their names are not important anyway. The ability to write is more important to a JO than the ability to categorize.

### Identity and Authority

There are two other considerations to keep in mind when preparing news leads: IDENTITY and AUTHORITY.

In most local stories, especially hometowners, it is necessary to identify persons fully in the lead. For example, suppose you prepared a home town story on a Navyman who formerly resided in Louisville, Ky. Not being very experienced, you turn in a lead like this:

"Seaman Eugene M. Brainer, USN, reported for duty February 6 aboard the heavy cruiser *USS Columbus* now operating in Western Pacific waters."

Although you have answered all the Ws and H except WHY and HOW, in this case unnecessary, your lead is still incomplete. The story is meaningless until you identify Brainer as being from Louisville. Even then, an editor of a Louisville newspaper will want a local angle on the sailor. The only angle available to you is the name of Brainer's parents and their home address.

You must, therefore, identify Brainer more fully in your lead. It is unlikely that many of the newspaper's readers would know him merely by name, and a city the size of Louisville (population about 400,000) might have more than one Eugene M. Brainer. To localize the story and to avoid confusion or misinterpretation, you would include more identification. Here is the way the lead should be written:

"Seaman Eugene M. Brainer, USN, son of Mr. and Mrs. Mack Brainer of 70 N. Williams St., Louisville, Ky., reported for duty February 16 aboard the heavy cruiser *USS Columbus*, a unit of the Pacific's Seventh Fleet."

As you can see, complete identification of a person in the lead sometimes makes that lead long and cumbersome. But it cannot be avoided

### HOMETOWNER

| | |
|---|---|
| **WHO** | AT SEA ABOARD USS KITTY HAWK -- Seaman John L. Slayton, USN, son of Mr. and Mrs. Robert K. Slayton of Route 3, Fayetteville, Tenn., |
| **WHAT** | reported for duty |
| **WHEN** | July 25 |
| **WHERE** | aboard the attack aircraft carrier USS KITTY HAWK. |

### AWARD PRESENTATION

| | |
|---|---|
| **WHO** | Agana, Guam -- A Navy petty officer |
| **WHAT** | was awarded the commendation ribbon |
| **WHERE** | here |
| **WHEN** | today |
| **WHY** | for saving the life of a five-year old girl |
| **HOW** | by rescuing her from the shark infested waters of Telefofo Bay. |

### ACCIDENT STORY

| | |
|---|---|
| **WHO** | Norfolk, Va., Jan 7 -- A Navy seaman |
| **WHAT** | was killed |
| **WHEN** | today |
| **WHY** | when his car collided with a bus |
| **WHERE** | near Wards Corner on Granby St. |

### CHANGE OF COMMAND STORY

| | |
|---|---|
| **WHO** | San Diego -- Captain Winston P. Gregory, USN |
| **WHAT** | took command of the heavy cruiser USS ST PAUL (CA-73) |
| **WHEN** | today |
| **WHERE** | in shipboard ceremonies here at North Island. |

### CONVENTION STORY

| | |
|---|---|
| **WHO** | NAS Alamedia, Calif. -- Forty-five members of the surviving 55 famed Doolittle Raiders |
| **WHERE** | were present here |
| **WHEN** | this week |
| **WHAT** | for a three-day program which commemorated the 25th anniversary of the first American bombing raid of Japan. |

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**Figure 5-5.—Examples of summary leads by story category.**

| DOMINANT FACT | LEAD EXAMPLE |
|---|---|
| **WHEN:** Sometimes the time element plays an important part in the story. | With only five seconds left to play, Navy scored the winning touchdown to defeat Army 36-30 in the annual classic this afternoon at Philadelphia. |
| **WHERE:** If the setting of your story is unusual or especially important, play it up at the beginning. | Three hundred miles above the earth's atmosphere, two Navy astronauts are orbiting the earth in a space craft at speeds more than 50 thousand mph. |
| **WHAT:** When a thing or action in a story is noteworthy and overshadows the other facts, it too, should be featured in the beginning. | Bowling two consecutive 300 games was the unprecedented accomplishment of Dick Hitchens, USN, a crewmember of the submarine tender USS NEREUS. |
| **WHY:** The motive, cause, or reason may also be an important feature of the lead. | Because he was raised in an orphanage himself, a veteran Navy combat pilot is attempting to adopt two South Vietnamese children whose parents were killed in a Viet Cong attack on their village. |
| **HOW:** The circumstances or the manner in which something is accomplished in a news story is often important. | By hurling a 20mm shell magazine from the destroyer USS MATTOX yesterday, a Navy gunner's mate prevented severe damage to his ship and possibly saved the lives of several crewmembers. |

165.15

**Figure 5-6.—Summary leads featuring the most important element.**

| TYPE OF NOVELTY LEAD | | EXAMPLE |
|---|---|---|
| CONTRAST: | The contrast lead compares two opposite extremes, generally to dramatize a story. The comparisons most frequently used are tragedy with comedy, age with youth, the past with the present, and the beautiful with the ugly. To be effective, the contrast must be sharp and clear-cut. | Fifty years ago, the U.S. entered the first World War with a Navy of 4,376 officers, 69,680 men, 54 airplanes, one airship, three balloons and one air station.<br>Today, there are more than 745,000 active duty officers and men, 910 ships and 8,260 aircraft in our Navy. |
| PICTURE: | The picture lead draws a vivid word picture of the person or thing in the story. It allows the reader to see the person or thing as you saw it. | Thin and unshaven, his clothes drooping from his body like rags on a scarecrow, Lieutenant Frank Brown, USN, today told naval authorities about his six-week ordeal in an open rubber boat in the South China Sea. |
| BACKGROUND: | The background lead is similar to a picture lead, except for one important difference. It draws a vivid word picture of the news setting, surroundings, or circumstances. | High seas, strong winds, and heavy overcast provided the setting for a dramatic mission of mercy in the Gulf of Tonkin on the first day of the new year. |
| FREAK: | The freak lead is the most novel of the novelty leads. It is called a freak lead because it is just that. It employs a play on words, alliteration, poetry or an unusual typographical arrangement to introduce the facts in the story and to attract the reader's attention. | For sale: One battleship.<br>The Navy is thinking about inserting this advertisement. . . .<br>$ammy $mith, who i$ ju$t $even, wa$ digging in the $and at $am$on$ Beach today and gue$$ what he found? |

165.16.2

Figure 5-7.—Types of Novelty Leads.

| TYPE OF NOVELTY LEAD | | EXAMPLE |
|---|---|---|
| PUNCH: | The punch lead consists of a blunt, explosive statement designed to surprise or jolt the reader. | The president is dead.<br>A girl is attempting to enter the Naval Academy. |
| DIRECT ADDRESS: | The direct address lead is aimed directly at the reader and makes him a collaborator with facts in the story. It usually employs the pronouns "you" or "your." | Your pay will increase by 10 percent next month.<br>You can receive a college education at Navy expense if you qualify under a new program announced this week. |
| QUESTION: | The question features a pertinent query which arouses the reader's curiosity and makes him want to read the body of the story for the answers. To be effective, the question must be phrased in such a way that the reader cannot answer it immediately with a straight "yes" or "no." | How does pay in the Navy compare with civilian wages?<br>Has the space age affected the role of the Navy? |
| QUOTATION: | The quotation lead features a short, eye-catching quote or remark, usually set in quotation marks. A quote lead should be used only when it is so important or remarkable that it overshadows the other facts in the story. | "You really don't know what freedom is until you have had to escape from Communist captivity," says Lieutenant Dengler, USNR, escapee from a Viet Cong imprisonment camp. |

165.16.1

**Figure 5-7.—Types of Novelty Leads. (Continued)**

in home town stories where identity is more important than the action, especially if the action is weak as it is in the above example.

In many instances, however, full identification is unnecessary or impractical for inclusion in the lead. In general, complete lead identification is unnecessary and should be avoided when one or more of the following is true:

1. The action overshadows the person or persons involved.
2. There are too many persons involved to identify all of them by name and rate.
3. The identification does not mean much to the readers in a particular area.
4. The WHO is a prominent, widely-known figure.

When a person is not fully identified in the lead, he must be identified by name, rank or rating, title, duty station, and possibly home town address elsewhere in the story. This identification is also important for places and things in a story. If you use the name of an unfamiliar town or city in a story, at least identify it by the state in which it is located. If you use the name of a ship or an airplane, give its type or classification.

Impersonal identification may be used in the lead when the news subject consists of several persons unfamiliar to the reader, such as groups or organizations. Nonspecific what, where, and whens may also be used depending upon the news circumstances.

AUTHORITY is the source from which quotes and information originate in a story. Like identity, it should be used in the lead only when necessary. Authority should never be used in a story when the source of information is clearly implied.

Here is an example of a lead where authority is necessary:

> Longer tours, fewer, shorter and less expensive moves can all be expected by Navy people for the rest of this fiscal year, according to Vice Admiral David Bagley, Chief of Naval Personnel.

Attributing this statement to the Chief of Naval Personnel gives it authority, because the admiral is in a position to know and speak about such matters.

Contrary to popular belief, people don't believe "everything" they read in the newspapers. Many of them, as a matter of fact, challenge any statement that conflicts with their preconceived opinions. Using authority in a story helps you overcome this natural skepticism. People will believe certain facts sometimes more readily if they know or respect the person to whom they are attributed.

Here are two simple rules governing the use of authority in a news story:

1. Use it when it appears that the reader may challenge a statement.
2. Use it when the name of the authority lends support or emphasis to the facts.

In the Navy the authority for many statements is frequently implied. If a story obviously deals with Navy ships, Navy men, or Navy equipment, it is often unnecessary to use "THE NAVY ANNOUNCED TODAY" or similar expressions. If a newspaper editor feels a statement must be attributed to the Navy, he will insert the authority for himself. It is a bad practice to insert this phrase in every story merely for the sake of using it or just to get the word "Navy" into the story. It is also particularly bad to attribute every news release to the captain or admiral by name, especially when the subject of the story is remote from his immediate interest.

For a wrap-up on preparing the lead, you should keep these four objectives in mind: (1) present a summary of the story; (2) identify persons and places involved; (3) stress the news peg; and (4) stimulate the reader to continue the story.

## THE BRIDGE

Assuming that you have written the lead for a story, what do you do next? In some stories, you will find that the transition from the lead to the body of the story is a bit awkward. To smooth this transition, you use a writing device known as a BRIDGE.

A bridge is a connecting sentence or paragraph between the lead and the body of the story. Although it is not always required, it can serve several useful purposes:

- It can fill in identification too detailed for the lead, but also too important to place lower in the story:

For example:

Novelty Lead: For sale: One battleship.

Bridge: The Navy is thinking about inserting this advertisement in the nation's newspapers. The battleship *USS Virginia*, which is no longer fit for active service, will be scrapped next month.

Note that the writer used a freak lead to introduce his story. The entire lead consists of only four words, and the effect is good. The lead obviously would not be as effective, however, if all the facts were presented in the first paragraph.

- It can bring the reader up to date on past and present events related to the story by the use of TIE-BACKS and TIE-INS.

A TIE-BACK is a newswriting device which allows you to refresh the reader's memory about past events related to the story being written. It is frequently used in followup stories (see next chapter).

Lead: The icebreaker Northwind, with the help of icebreakers Glacier, Staten Island and the Canadian icebreaker MacDonald, is free from the Artic ice pack which threatened to maroon her until next summer.

Bridge: (Used as tie-back) Northwind was making the trip back from an attempt to resupply the research station ice-island T-3 when she began experiencing difficulties in the polar ice. The ice was so severe that the ship lost a blade on her starboard propeller and cracked her hull.

Body: The relief ships punched their way through. . .

A TIE-IN is similar to a tie-back, except that it provides information concerning OTHER events which are taking place and which supplement the story being written. It deals with PRESENT events, while the tie-back deals with the PAST.

Lead: Navy doctors are investigating an outbreak of 17 cases of scarlet fever aboard the destroyer *USS Balast*, a Norfolk-based ship operating in the Mediterranean.

Bridge: (Used as a tie-in) Meanwhile, measures are being taken to prevent further outbreaks of the disease on other Navy ships. Navy personnel have been warned to report to shipboard sick bays immediately if they find themselves suffering from fever, sore throat, or rashes on the neck and upper chest.

Body: The first case of scarlet fever was reported aboard the *Balast* April 27, about three weeks after she left Norfolk. Doctors said. . .

- It can explain or elaborate on one or more of the summary facts, usually WHY or HOW. In writing a summary lead, you may find that it becomes long and unwieldy if your try to present a detailed explanation of WHY or HOW. But if the explanation is important enough, instead of withholding it until the body of the story, include it in the bridge.

Summary Lead: The Navy will begin replacing its time-tested manila lines July 1 with a synthetic product of modern progress—nylon rope.

| | |
|---|---|
| Bridge: Explaining WHY: | After months of study and experimentation, the Ships Systems Command has found that nylon rope is superior to manila line in strength, durability, and elasticity. |

If you have to include the information from these two sentences in your lead, it would become unnecessarily long and cumbersome. By explaining the WHY in the bridge, you present the information more clearly and make the story more readable.

- It can provide continuity and a smooth transition from the lead to the body of the story by bringing in one or more secondary, but significant, facts. For example:

| | |
|---|---|
| Lead: | From now on, all of the accounting for the Navy's vast network of ship's stores will go untouched by human hands. |
| Bridge: | Univac, an electronic data processing system, will do the job–and do it cheaper, too. |
| Body: | The Univac file computer was unveiled today. . . |

The bridge in this story is strictly a transitional device that smooths the gap between the lead and the body of the story. Reread these few sentences again. Note how awkward the story would be if the bridge were omitted.

- It can be used to attribute a lead statement to an authority.

## THE BODY

To produce a smooth final story, the lead and body must coincide. The body is the detailed portion of a news story that develops and explains the facts outlined in the lead (and the bridge, if there is a bridge). Here again the importance of a neatly-tailored lead cannot be over-emphasized. The unwieldy lead is most often followed by a cumbersome body. But when a lead has done its job, it will usually provide an outline for the organization of facts in the body of the story.

To some extent the organization of the body is dictated by the material itself–if it is a series of events, for instance. So the writer has to write an orderly, well-organized story and at the same time keep in mind the relative importance of various details.

Guided by his idea of news importance, the writer proceeds through the story by selecting the next most important incident, fact or detail; then the next important; and so on until he reaches the least important of all. At this point he has reached the apex of the inverted pyramid with material of least value. The writer now knows that the makeup man can slice one, two, or three paragraphs from the bottom of his story without depriving the reader of the story's chief news elements. Figure 5-8 shows a diagram of a straight news story structure.

### A Tip to Consider

For more than a decade there has been a trend among civilian newspapers toward greater informality in news presentation. This trend has become known as "talking a story onto paper."

An observant editor several years ago noticed that a newsman would come to the city desk and describe a story he has covered. The story would sound attractive as he talked. Then the same writer would go to his desk and write the piece, pouring his facts into the established newswriting mold. What had been interesting when he related it verbally then sounded like every other story that had appeared before–only the names and places were changed. Recognizing the value of the newman's conversational report of the story, the editor thereafter encouraged his writers to use a more conversational tone, coupled with simple language, in all their copy.

The main purpose of any news story is to communicate the facts, and to accomplish that communication the story must be read. If an informal story, presented in simple, everyday language, can accomplish that purpose, it should, by all means, be used.

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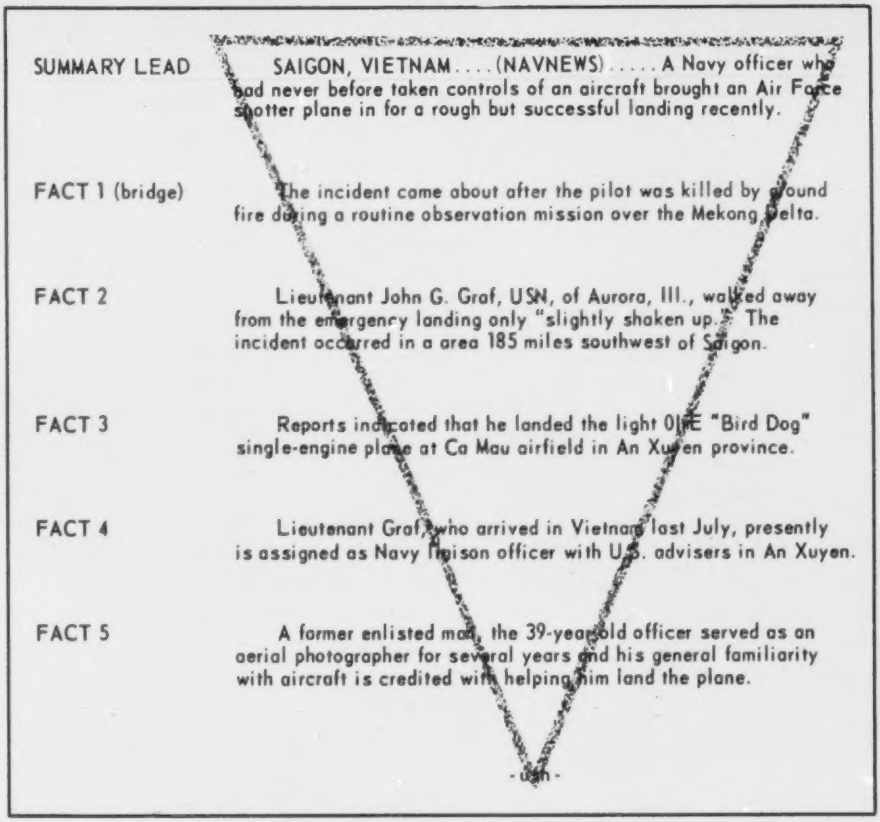

SUMMARY LEAD

SAIGON, VIETNAM....(NAVNEWS).....A Navy officer who had never before taken controls of an aircraft brought an Air Force spotter plane in for a rough but successful landing recently.

FACT 1 (bridge)

The incident came about after the pilot was killed by ground fire during a routine observation mission over the Mekong Delta.

FACT 2

Lieutenant John G. Graf, USN, of Aurora, Ill., walked away from the emergency landing only "slightly shaken up." The incident occurred in a area 185 miles southwest of Saigon.

FACT 3

Reports indicated that he landed the light 01E "Bird Dog" single-engine plane at Ca Mau airfield in An Xuyen province.

FACT 4

Lieutenant Graf, who arrived in Vietnam last July, presently is assigned as Navy liaison officer with U.S. advisers in An Xuyen.

FACT 5

A former enlisted man, the 39-year-old officer served as an aerial photographer for several years and his general familiarity with aircraft is credited with helping him land the plane.

-usn-

165.17

Figure 5-8.—Diagram of a straight news story.

## CHAPTER 6

# FEATURE, SPEECH, SPORTS, AND ACCIDENT STORIES

Once a writer has mastered the basics of newswriting, then and only then, is he ready to wrestle with the more complex news stories. This chapter is designed to give you the skills and knowledge necessary to write effective feature, speech, sports, and accident stories.

### THE FEATURE STORY

When the lessons of writing the straight news story are learned, when the newswriter has experienced the discipline of using words sparingly but effectively to report exactly what has happened, then he is ready to write features.

Writing straight news strenghtens the writer's powers of observation and builds skill in using the language. It impresses on him the necessity for ruthless editing until his story is specific, clear, and vital. Feature writing isn't an exact science. Much depends on the skill, imagination, and creativenss of the writer.

### CHARACTERISTICS

What is a feature story? It has been called the story that "has to be told." It has also been called simply "human interest." Interest in human beings, and in events because they concern men and women in situations which might confront anyone else, is called human interest. The human interest or appeal may be of either a sympathetic or humorous response such as: A shipboard explosion taking the lives of several crewmember and the gallant efforts which prevent the loss of the entire crew; or a man received a broken nose (sympathy). However, the injury occurred when he walked into a telephone pole while scrutinizing an attractive secretary on the other side of the street (humor).

Certain topics have human interest built in. And, although they may not possess any of the other elements of news values (timeliness, proximity, prominence or consequence) they still have personal appeal. Human interest may fall into many categories;

- Current topics
- The unusual and extraordinary
- Mysteries and catastrophes
- Romance and sex
- Adventure and exploits
- Competitive contests
- Child, teenage, and adult life
- Animal life
- Recreations and hobbies
- Business, professional, and home interests
- Social welfare
- Success and happiness

In any case, a good human interest story is built around the premise that the reader can easily identify with the subject or event. It involves a fellow human being and could happen to or involve him.

Human interest stories not only entertain, but are often informative in that they contain all the elements of a news story. However, the human interest aspects of the story outweigh its value as a straight news story.

Major news events seem to tell themselves. The straight news writer can set down all the facts, arrange them together with appropriate words and have an adequate news tory. The feature, however, must be brought to public attention by the creative writer. As a Navy JO, it will be your job to recognize the human interest possibilities of stories and turn a drab yarn into a bright one without exaggeration or distortion.

### The News Peg

The Cuban missile crisis of 1962 was an event with intense hard news value. Confrontation between the two strongest world powers could have been the lead paragraph on the story of World War III. Events in this confrontation made the news wires sing for well over a month.

New York Times News Service covered the intercept by *USS Norfolk* of a Russian ship removing missiles from Cuba in a lead that read:

> The captain of a Soviet freighter reluctantly stripped the tarpaulin covers from eight medium-range missiles on the deck of his freighter Friday for photographing by a United States destroyer.

Using this news event as a peg, and realizing that he could not compete with news service speed in making releases, the public affairs officer aboard *Norfolk* released a feature with the following slant:

> Much of the old-style drama and military dash of the international crisis is a thing of the past. The thrill of "Victory at Sea" is no longer as graphic in its modern context as that famous World War II documentary movie.
>
> Today's coverage of events that shape the lives of nations come, often as not, from the centers of government and military command posts.
>
> For the chess game of world events is no longer played in the smoke of battle, but in planning rooms where statesmen, military men and civilians in government call the plays thousands of miles from the scene of the move. . . .

### Grab Reader Interest

Features may depend on prominence to attain reader interest like the prominence of an event such as the missile crisis. The personality profile would also fit here. And in this case, the relationship between the news elements of proximity and prominence should be considered. For example, a story about one of the astronauts would be of interest almost anywhere because of the prominence of the subject. But how about the commanding officer of Agana Naval Air Station. His proximity to NAS Agana and surrounding communities might make him prominent enough to merit a personality sketch in the local Guamanian newspaper but nowhere else, except perhaps his home town.

Consideration for the target readership, then, is important for the writer of feature articles.

It soon becomes obvious that attempts to define a feature story fall short, probably because the range of material is as broad as the full range of human experience. Anything that people make, do, enjoy or respond to serves as a peg on which to hang the feature story.

Feature stories stir emotions, stimulate, divert, and entertain. That could serve as a goal for the feature writer, but it doesn't tell what feature stories are.

Certainly, the account of one nations's warship intercepting the missile-carrying freighter of another in international waters is capable of stirring emotions and stimulating readers of the world.

But the story behind the story–the feature story–is the vehicle for unabashed revelation of the human interest element in any hard news event. The Cuban missile feature does this as it continues:

> The Cuban Quarantine centers the eye of the world on the Carribbean, while the real events are charted far away in Washington

and Moscow. The drama of confrontation is still very much set in scenes of ships patrolling the seas around Cuba. The lines of battle are drawn by ships every bit as powerful, many times as sophisticated and just as serious as the battleship behemoths of former wars.

When the forces meet, as when the destroyer leader *USS Norfolk* (DL-l) detected the Russian merchantman *Leninisky Kosomol* steaming out of the south Cuban port of Casilda through the receding clouds of a tropical rain storm, the surface action begins with the flashing light of exchanging calls.

Events followed rapidly as the radio waves emanating from the two ships pulsed messages reporting contact and requesting instructions. Agreements between governments born at United Nations sessions began to be implemented on the high seas. . .

## Be Observant

The successful and prolific feature writer develops a keen, inquisitive faculty for observation. A well-tended landscape isn't just a pleasant view to him. He wonders who keeps it trim and why; he inquires into the benefits of conservation or erosion control and the alternatives, wildlife sanctuaries or outdoor living. And chances are, he can write the answers he receives into an interesting feature article.

The power of observation, the habit of accepting nothing at face value, of digging into unanswered questions below the surface of the event, are invaluable to the feature writer.

A prime source of ideas is the daily newspaper. News stories which appear in the newspapers record national, state and local events as they happen. They usually do not give background material or cover all aspects of a story. But every day, news stories appear which open the way for a flood of feature articles.

The ability to take a bare fact from the news page and give it meaning can produce a good article. But here as in wire service copy, the feature must reflect LOCAL interest. For example, a news story mentions a change in income tax regulations; the feature writer shows how this change will affect the reader. Thus the writer localizes the news story and gives it expanded meaning.

Military news: changes in regulations, pay, mission, or anything affecting military readers, could also interest general readers. The alert and skillful writer can turn these bare facts and sometimes dull items into meaningful articles.

## Write About Men

The typical military editor of a commerical daily often feels "handouts" are hounding him to death. They choke his style. They keep him tied to a typewriter doing rewrites. He'd rather be working on a feature angle or out working up an enterprising story. He greets the daily handout pile as the worst part of his job. Why? Not because handouts do not contain legitimate news. Most of them do–buried somewhere behind, in or among fancy, $10 words and reams of promotions.

Newsmen say the typical military handout fails most often by absence of names and addresses of those persons around which the story, or the event, or action is built. They say infractions of several other basic rules of journalism also frequently draw the handout to the wastepaper basket rather than to the printed page.

However complex and amazing a ship may be, a story that is more iron than flesh and blood sailors will often sail right into the trash can along with the larger part of the day's handouts.

What most media want in the way of a Navy feature is a particular man–Seaman John B. Boatwright, 20, of 2810 Prairie St., Landlock City–performing his duties to make her an efficient ship. Names, properly spelled and accompanied by ages and addresses, keep wire services and newspapers in business. Details of ships or stations are interesting to people back home, especially if those facts relate to sons or husbands or home town acquantainces. A sparkling story about a search and rescue, for example, is a natural, both from hard news and feature standpoints–if those indispensable names, ages, and addresses are included.

### New, Odd, or Unusual

The event and object sources are also rich in feature prospects. Here, the imagination and curiosity of the writer are put to the test. Most hobbies are quite commonplace, yet an ordinary hobby can provide good story material if there is an element of the NEW, the ODD, or the UNUSUAL connected with it. In conjunction with hobbies and collections, museums supply fine material for stories. Here the ideas usually come from historical circumstances surrounding the objects of their development. Browse through a museum and ask yourself these questions: Why is this object on display? What significance does it have? What historical event is connected with it?

Stories concerning historical events must be especially well written and interesting because people don't like to read about events presented in textbook style. But they are interested in what one person or group did in a particular historical event.

These are a few common areas that produce ideas for articles. There are many others. The point is, the ideas are there. You must open your eyes to them.

### Writing the Feature Story Lead

Any standard news or magazine-style lead may be used to begin a feature story. It should, however, always be written in a manner appropriate to the subject. A light, humorous lead, for example, has no place at the beginning of a serious article designed to provoke deep and serious thought in the reader. On the other hand, a ponderous lead is no way to begin a light or humorous piece.

A simple summary lead was used to begin this story:

> A six-month renovating job on a dilapidated 70-year old house won praise from a local real estate board for a captain stationed here.

That lead is adequate as a starter, but another writer used a question lead. The question lead is often used to good effect in feature story writing. Leads like these, when well-phrased, send the reader along into the body in quest of an answer to such a "way out" story:

> Ever here of a 'hurevac'?
>
> It's hurricane hideout. The 8000 acres that constitute the Naval Auxiliary Air Station, Meridian, Miss., are a rolling woodland and it would seem that they would be unaffected by the hurricane season hundreds of miles away from Florida. Such-however, is not the case.

Note that in feature writing, the lead often consists of more than a single paragraph. Sometimes the lead runs for several paragraphs. Take the following lead for example:

> Fifteen months ago a young Greek Cypriot landed in New York and took a job in a Brooklyn factory devoted to the manufacture of electrical appliances.
>
> When he landed he could speak only a few words of English, and that in a thick accent.
>
> Today that young man is Fireman Andreas Kalivakis, serving as an electrician aboard a U.S. Navy warship. His accent is fast disappearing; his English vocabulary is excellent; and he is the owner of a new certificate indicating he has passed all the tests needed to prove he has the equivalent of a U.S. high school diploma.

That lead stands the test for feature story leads: it grasps the reader immediately and makes him want to read more.

A Marine Corps release excited the curiosity of the casual reader with this lead, then added a fillip by way of transition that prepared the reader to take pleasure in completing the story:

> South Vietnam is far from the green hills of the U.S., but an old-fashioned American-style still is in daily operation there alongside the radio section of Headquarters Company, Ninth Marine Regiment, Third Marine Division.

> The still, however, doesn't produce alcoholic beverages–it produces pure, distilled water.

Often a lazy Journalist–relying on the fact that Navymen are naturally interested in articles concerning their food, pay and equipment–will hang a dull lead on stories about those subjects. The professional writer, though, will give his best to those stories because he knows they will be read by the greatest number of people and be a service to them.

A dramatic example of wide interest to food comes from the guided missile destroyer *USS Semmes*. Annual competition for the Ney Award to the best mess afloat sparked an enterprising skipper to support wider dissemination of his ship's cooking secrets. *Semmes* published a cookbook of Navy recipes, cut to manageable portions, and the whole country took note.

Food editors featured the story in papers in New York, Chicago, Philadelphia, Pittsburgh, Indianapolis, St. Louis, and Boston, as well as Charleston, S.C.; Dayton, Ohio; Evansville, Ind.; Norfolk and Portsmouth, Va. Also numerous network and local radio/TV made wide use of the feature material.

Veronica Volpe of the Pittsburgh Press wrote, "For those unaware of the military usage of the word, the phrase "the best small mess in the Navy' might have questionable connotation, least of all merit."

The feature continued:

> Not so to the men of the *USS Semmes* just returned from a Mediterranean tour and now undergoing overhaul in Norfolk, Va.
>
> The military usage of 'mess' relates to its original meaning–that of a group of persons who eat their meals together, as do the men of a ship's company or an Army group. . . .

An important fact to keep in mind when writing about Navy equipment and weapons is that the reader can soon lose interest in a dull story about a machine or weapon. What he is interested in is the men in uniform who will handle, install, maintain, and operate those inanimate–and intrinsically dull–pieces of hardware.

The effect of the machine on the man and the man on the machine must be presented in a way that emphasizes people, and the writer must make those people into rounded characters who become real in the reader's mind. In other words, the story must have human interest.

The writer of the following feature lead did just that, when he began his story this way:

> The machine, a metal monstrosity, squatted in the center of the metal deck, circled by a knot of Navymen: a bemused young officer, three puzzled sailors, and a knowing old chief.
>
> "I know what it's supposed to do," the first sailor said, "and I know where we're supposed to bolt it down, but who's ever going to operate a Rube Goldberg puzzle like that?"
>
> "You are, buster," the old chief said, "and. . .

**Writing the Body**

An important point to remember when writing the body of a feature story is to avoid monotony. While the writer avoids monotony by varying sentence lengths, long sentences must be clear and easy to understand.

Note the varied sentence length in this feature from the Indianapolis News:

> The first–and last–issues of eight newspapers were published at Ft. Benjamin Harrison the other day.
>
> But their brief life span had little relationship to the energy and interest devoted to their publication. The papers were the last journalism exercises for 70 servicemen and women, graduating with a newspaper in one hand and a diploma from the Defense Information School at Ft. Harrison in the other.
>
> From all the Armed Forces, staffers in the "quill and scroll" exercise got a glimpse into their military future. These military

> journalists will go to assignments throughout the world. Many will find jobs on more permanent newspaper staffs, using what they learned at Ft. Harrison.
>
> Nine weeks ago, this basic military journalist class began classes. Since then students have spent 209 classroom hours in the Applied Journalism Department. . . .

Another point to note is the use of quoted material to carry the story along. Skillfully conducted interviews with articulate experts will provide the writer with quotations. These quotations, interspersed with expository material, help to move a story along and to maintain a lively spark throughout. Explanations and readily-comprehensible revelations from authorities in a given field impart an air of authenticity to writing, particularly in stories about technical subjects, such as rocketry, instruments, engine improvements, jet engine overhaul, and nuclear propulsion.

The writer, however he chooses to explain technical subjects, should always bear in mind that when he is writing about a scientific or technical subject for a general audience, he must translate technical terms into lay language or, when that is impossible, define technical terms that he must use. Definitions should be phrased in informal language.

When writing a feature on a technical subject, the following points will be helpful in planning and organizing your body material:

- Make paragraph beginnings forceful to impel the reader through the story.

- Use technical terms sparingly, and include informal definitions as you go along.

- Dress up difficult or dull passages with human interest items.

- Quote authorities as necessary to make the reader feel the facts are authentic.

- Simplify facts by the use of analogy.

- Break down statistical material into figures the reader can comprehend.

- Compare scientific concepts and technology to objects with which the reader is familiar.

- Weave the necessary background into the story for unity and coherence.

For example, let's assume you are describing some microtubing used in a new guided missile. If you tell the reader it is 3/1000 of an inch in diameter, he will have trouble visualizing it. Tell him it compares in size to a human hair and he can visualize its size immediately.

In another story you might like to point out that a new jet plane carries more than 17,000 gallons of fuel. This is an impressive figure, but it doesn't mean much to the average reader. If you told him that the same amount of gasoline could power his car for the next 20 years, it would have more meaning.

Whenever possible, avoid generalizations. Use figures to back up any broad claims you may make. Don't merely say that the average Navyman uses too much water aboard ship. Add force and emphasis to the statement with understandable figures. Tell the reader the average Navyman drinks from two to four quarts of water a day. He uses five gallons of water daily merely to shave, brush his teeth and wash his hands. Cleaning and food preparation in the galley takes an additional five to eight gallons per crew member. In addition, he uses up to 10 gallons of water when he takes a shower. Then tell the reader why this is important: because the Navy "makes" its own water, drop-by-drop, by distilling it from seawater.

If pictures are not available and you have to describe a mechanical device, describe it in terms with which the reader is familiar: "The Navy's new super-cavitating propeller looks like the screw part of an ordinary kitchen food grinder."

In studying feature techniques, the writer should not overlook the finest training material of all–the published work of other feature writers. When he discovers a piece in a newspaper or magazine that particularly interests him–that make him glad to read it–he should read it again and analyze the devices the author employed to make his work interesting, informative, entertaining, gripping. With a little adaptation and practice, he can make those technniques his own.

One thing he will probably discover is that when a story leaves him with a satisfying after taste, often it will be because it was good enough to hold him to the end–and because the ending was a piece of artistic writing in itself.

### The Ending

The ending–or conclusion–of all good feature stories terminates the article in a positive manner. As in the lead, the writer is limited only by his ability in composing a conclusion.

One device frequently used is to summarize the key points of the story. Another way to end a story is to present a new fact, generally a fact that will highlight the importance of the subject of the article. No matter how it is done, though, the ending should leave the reader satisfied that the lead he found so gripping, the story body he was held by, has, in summation, proved worth the reading time he has spent on it.

The story about the *USS Norfolk* intercepting the Russian missile-loaded freighter, used as a feature lead example earlier in this chapter, sums up the action and puts the story in a new light by using a different twist:

> Eventually, on orders from Moscow, canvas was rolled back on all eight 70-foot missiles.
>
> In six hours, governments had been contacted, orders issued and received, proving photographs taken, and not a shot was fired.
>
> Suddenly the meeting was news–as much so as if it had been a major naval engagement–but not a shot was fired. The dull patrol of *USS Norfolk* had been broken and momentarily the endless watches became meaningful. Her mission had been accomplished.
>
> The next day, *Norfolk* returned to her station on the now familiar patrol and observed a famous armistice on Veteran's Day, November 11, 1962, herself the new veteran maintaining the armistice in a new kind of war.
>
> Not a shot had been fired. The 'war' in Cuba was still cold.

A choice quote from an interview often makes a good ending for a feature story. Here is how a Navy Journalist concluded a story about a group of circuit-riding Navy dentists and technicians conducting a people-to-people dental program in Vietnam:

> "We're glad to get out with the Vietnamese people," said Nicholl (a Chief Dental Technician.) "The fact that there's an element of danger in it is overshadowed by the thanks of the people we're helping. We've never left a village or hamlet without a barrage of cheering and clapping from our patients."

The story on the new piece of machinery ended with the following three paragraphs:

> Sure, they had hated her to begin with, that monstrous machine, but now it was their monstrous machine. Constant association and the care they had lavished on her had made her their baby. The ugly monster had become an object of beauty to them, a delicate thing to be protected.
>
> A passing Journalist, new on board, stopped to drink in her loveliness. He looked as though he might be going to touch her.
>
> "Keep your cotton-pickin' hands off the baby," Quinlon snarled, and the other two baby-tenders curled their lips at the JO until he scuttled away. .

### THE PERSONALITY FEATURE

The personality feature is similiar to other features in that it appeals to people's interest in other people. It normally points out special achievement, success or surmounted obstacles in life and centers on a particular event or achievement.

Personality features differ from other features in that they are almost always about a single individual. It gives interesting information about the person's life rather than just his opinions.

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The properly written personality feature is a vivid word picture of the subjects personality traits and physical features as well as a description of the things that make him unusual or interesting. The effective personality feature leaves the reader feeling that he has met the subject face to face and knows him personally.

## Personality Research

Since the personality feature story delves so deeply into the subject's traits and physical features, considerable research is required. Most of the required information must be gathered through interviews. Conduct interviews with the subject and persons who intimately know the subject or have something to contribute. Some information can also be obtained from printed background material and from personal observations of friends and associates of the subject.

Personality features should contain:

- Biographical data.
- Description of the person, the details of the setting, surroundings, and general atmosphere.
- Quotations from the interviewee, in which he gives his principles for attaining success, etc.
- A general account of his achievement, success, etc., in the words of the interviewee, or friends, or of the writer.

## Presenting Information

In addition to the feature writing methods mentioned earlier in this chapter, personality features require a few techniques all its own. There are methods that can be used to enable you as the writer to make your readers feel they have met the person face to face, heard him speak, seen him act, and know his thoughts or opinions and past life. Here are a few:

- Telling of characteristic mannerisms and actions.
- Using direct quotations in a characteristic manner.
- Actually describing the subject's personal appearance, demeanor, facial expressions, and dress. (See figure 6-1).

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**Figure 6-1.–A good photo showing the personality in his environment will heighten the effectiveness of your feature.**

- Giving opinions of others about the subject.
- Showing how his friends and associates react to him.

The following personality feature excerpts should help you to see how some of the techniques are used:

> Bryan Tyler of the station's photo lab approaches his art seriously–with strong conviction and knowledge developed by extensive formal training and much practice.
>
> He does not like photo contests but has won many. He would rather focus on the effects of Man than photograph Man himself–but does both well. . .

> Tyler is a sensitive artist who knows how to take, and more importantly, why he takes photographs. . .
>
> ". . . I like taking peopleless photographs that relate directly to Man either by content or implication," as Bryan puts it.
>
> During a tour of duty in Washington, the portly Virginian worked primarily with official portraits.
>
> ". . . It can be frustrating shooting portraits," comments Tyler, stroking his bushy black beard, "everyone dressed the same with his only identity worn on his sleeve and placed in the same sterile environment. The portraits I keep and feel satisfied with, show people in their own environment, or in a meaninfgul situation, hopefully conveying some insight into the subject."
>
> "In petty officer Tyler, I think we have one of the Navy's finest," said his commanding officer, "And there's not a person here who doesn't feel that way about Bryan."
>
> Tyler finds stimulation and excitement in searching for and producing meaningful photographs even in the most mundane jobs. . .
>
> "Photography should never end," Tyler reflects, "just change subjects, and fulfill some meaningful purpose, either to me or to the person for whom I am shooting."

The material presented here gives the beginning feature writer a start in the right direction. Writing courses, taken from time to time, can help. Criticism from experienced feature writers and editors is a great aid. Studying the work of other writers, as mentioned earlier, is a fine guide to improvement. Reading about writing alone, however, never taught anyone to write. Like the disciplines of newswriting the art of feature writing is learned by doing–by writing.

## THE SPEECH STORY

Journalists often become jittery when first assigned to cover a speech story, for they don't think they can obtain the facts or put them into story form. Actually, any writer who knows the fundamentals of news reporting can write a speech story.

First, the writing of a speech story resembles any other news story in many apsects. The most important fact, the climax of the story, goes in the lead. This means, usually that the most important thing the speaker said goes in the lead. Occasionally, the most important fact may be something unusual–audience reaction, for instance–but generally, what the speaker said, either in quote or summary is the feature.

The Secretary of Defense may cover four major topics during an address, but the main point may have been the disclosure of a pay increase for all military personnel. This fact goes into the lead: "All active duty military personnel will get a 10% pay increase July 1st," said Defense Secretary McDuff in a speech before the National Press Club last night.

Merely that a speaker appeared before an audience has very little story merit. The speaker must say something newsworthy, something that hasn't been officially disclosed before.

The subject title of the speech is rarely important enough to become part of the lead. Speech titles are usually catch-phrases which reveal very little about what is the most important part of the story. For example, when the President of the United States speaks, the lead features what he said: "The President in a major speech tonight called for another tax increase. . ." If the writer just started off with the information that the President spoke, no one would have much insight into the importance of the speech.

In structuring the speech story lead, include WHAT was said and WHO said it. (See figure 6-2.) WHEN and WHERE it was said can usually be included within the lead if it does not become too cumbersome. It if does include them in the second paragraph.

Usually a direct quote lead will not do, for most speakers do not summarize their talk in one sentence. Thus, the writer should paraphrase the lead, summarizing what the speaker said in one brief sentence.

When you paraphrase, you must be careful to keep the speaker's meaning. Do not quote out of context–that is, do not quote a sentence that gives a wrong impression when used alone. For example, a newsman overhears the President say, "I don't think I'll run." However, after

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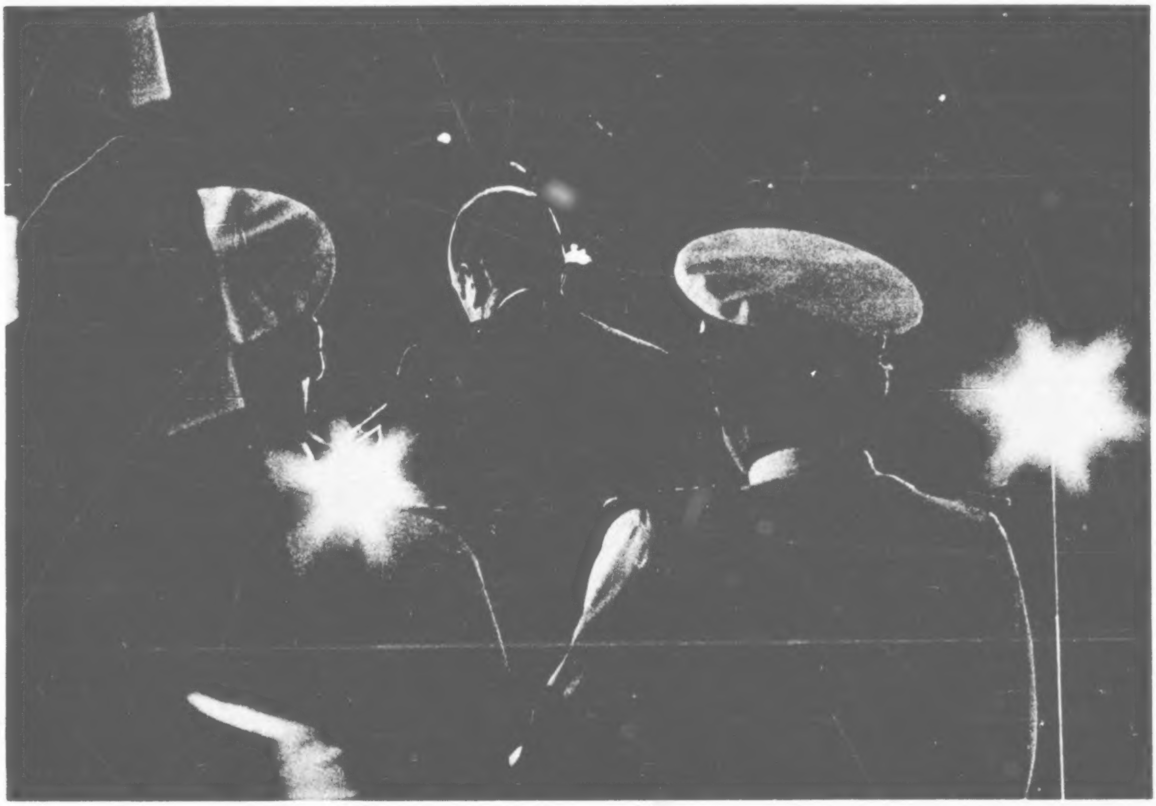

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Figure 6-2.—In a speech story, the speaker should be identified by the second paragraph.

talking to the President, the newsman discovers he meant he wouldn't run over to the golf course. If the newsman had quoted the sentence alone, he would have given the impression that the President was not seeking another term in office.

When quoting, wait for a striking phrase or summary of a key point. Use quotes in a speech story to give the flavor of the speaker's talk. With quotes, you can convey to the reader what the talk was like. To do this, the writer need not quote whole paragraphs, for they make the copy dull. A few good quotes scattered throughout the story will be enough.

To use quotes you must understand the basics of quoting. A quotation must consist of the speaker's exact words. The writer should not change one word. You use quote marks at the beginning and end of the quote: "I think, therefore, I am." A comma is used to set off the quoted part of the sentence: He said, "That did it." To add the words "he said" at the end of the sentence, put the comma after the quoted matter and before the quote marks: "That did it," he said.

If quoted matter doesn't make a sentence, use no comma and no capital letter to introduce the quote: He didn't "purge them." Note the periods and commas are always inside the quotes. No comma is needed after a quote if it asks a question: "Did you go?" he asked. Also no comma is needed with a quoted exclamation point: "What a view!" yelled the astronaut.

## HANDLING LONG QUOTES

Consecutive paragraphs of quotations don't require quote marks at the end of each paragraph. These are required only when the entire quote ends. You do, however, begin each new paragraph with quotes. But, as stated earlier, it is more effective not to use long quotes.

The ellipsis is a device of punctuation used in quoting. It consists of three spaced periods (. . .) used to show ommission of word or words necessary to complete a statement or quotation. If a quote is long and a writer wants to use it, he can delete the unnecessary words by using the ellipsis. However, too many beginners go wild with the ellipsis. They overuse it, sticking the three dots in every sentence. If you must use several ellipsis, it is better to paraphrase the sentence.

If the writer starts a quote in the middle of a speaker's sentence, he need not use the ellipsis before the quoted words. For example, the speaker may have said: "Considering all factors, and my staff has done that for many months, I feel the trainee would be ready for Vietnam or any other combat zone after 20 weeks of basic training, instead of the present eight." A JO's sentence may read like this: General Needam said, "The trainee would be ready for Vietnam or any other combat zone after 20 weeks of basic training, instead of the present eight."

Then, if the writer wants to end a quote in the middle of the speaker's sentence, he leaves four dots–three for the ellipsis and one for the regular period: "The trainee would be ready for Vietnam or any other combat zone after 20 weeks of basic training. . . ."

Quoting, though, is only a part of writing the speech story. The writer must identify the speaker no later than the second paragraph. Many times the speaker will be identified in the lead.

Even if you think a person is well-known, you must still include his full name and full title in the story. That way the reader will know exactly what you are quoting rather than someone else with the same name or similar position.

If someone is relatively unknown, you may give him a general job title for the first identification: A college president. . . . In the second paragraph include the speaker's name.

## QUOTE–SUMMARIES

Combining the guidelines discussed earlier and the material about identification, a lead and the second paragraph for a typical speech story should read like this:

> President Richard M. Nixon has asked the Defense Department to revise its training and education systems so that every man in service will come out with a skill marketable on the civilian economy.
>
> In his annual manpower report to Congress, the President said, "There are some military specialists whose training does not lead directly to civilian employment. To help them I have asked the Secretary of Defense to make available, to the maximum extent possible, in-service training and educational opportunities which will increase their chances for employment in civilian life."

An example of a lead with a lesser known person may read: "The Chief of Navy Information said in a speech last night that his office was requesting more than 100 additional public affairs duties and emphasized that a preplanned public affairs program was essential."

In the second paragraph the writer usually gives fuller identification of the speaker, the occasion of the speech, where it was given and, if there's room and it's noteworthy, the attendance Next, the writer uses the QUOTE– SUMMARY method of organization.

The quote-summary method uses one paragraph of quotes from the speaker, then one of the writer's paraphrase. It does not matter which comes first, quote or summary. This method allows the reader to get the flavor of the speech through the quotes but enables the writer to reduce the length of his story by summarizing large portions.

For example, here is a quoted paragraph, followed by a paraphrased paragraph:

> "Our children can read, write, spell, do arithmetic, and use grammar, which is more important than learning a lot of meaningless rules."
>
> In criticizing drill or rote teaching, the school superintendent argued that under

former methods a child might win a medal in American history and still not have learned the meaning of American democracy.

Notice that the paragraph of summary is related to the quoted one. The speech story, like any other, keeps related material together. Figure 6-3 illustrates a speech story diagram using the quote-summary method.

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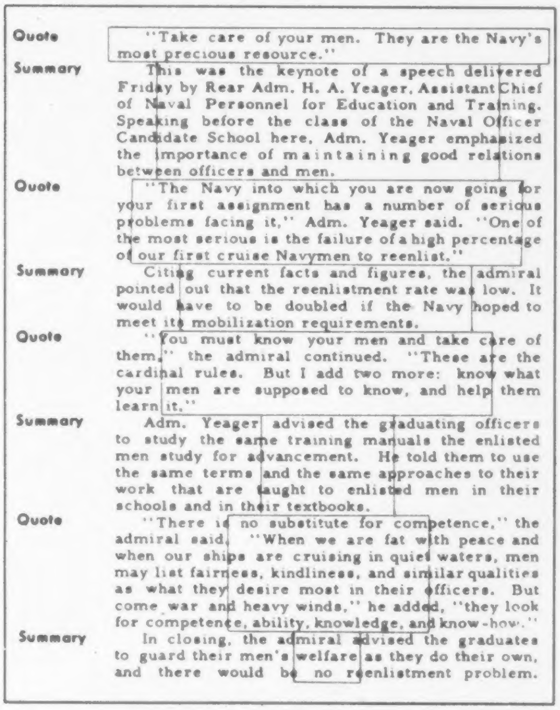

| | |
|---|---|
| Quote | "Take care of your men. They are the Navy's most precious resource." |
| Summary | This was the keynote of a speech delivered Friday by Rear Adm. H. A. Yeager, Assistant Chief of Naval Personnel for Education and Training. Speaking before the class of the Naval Officer Candidate School here, Adm. Yeager emphasized the importance of maintaining good relations between officers and men. |
| Quote | "The Navy into which you are now going for your first assignment has a number of serious problems facing it," Adm. Yeager said. "One of the most serious is the failure of a high percentage of our first cruise Navymen to reenlist." |
| Summary | Citing current facts and figures, the admiral pointed out that the reenlistment rate was low. It would have to be doubled if the Navy hoped to meet its mobilization requirements. |
| Quote | "You must know your men and take care of them," the admiral continued. "These are the cardinal rules. But I add two more: know what your men are supposed to know, and help them learn it." |
| Summary | Adm. Yeager advised the graduating officers to study the same training manuals the enlisted men study for advancement. He told them to use the same terms and the same approaches to their work that are taught to enlisted men in their schools and in their textbooks. |
| Quote | "There is no substitute for competence," the admiral said. "When we are fat with peace and when our ships are cruising in quiet waters, men may list fairness, kindliness, and similar qualities as what they desire most in their officers. But come war and heavy winds," he added, "they look for competence, ability, knowledge, and know-how." |
| Summary | In closing, the admiral advised the graduates to guard their men's welfare as they do their own, and there would be no reenlistment problem. |

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Figure 6-3.–Diagram of a speech story using the quote-summary method.

## OTHER PROBLEMS

Besides the organization of the story, the JO must be aware of other problems in the speech story. ATTRIBUTION–identifying the source of information or opinion–is needed in almost every paragraph. The writer must make it clear who is talking. Thus, he should include attribution often. Beginners should attribute every sentence expressing opinion, for too often they forget, and it seems that the writer is making the statements in the story.

Attribution may consist merely of the phrase "he said." However, to be sure the reader does not forget who is the speaker you should occasionally insert his name. He may put the attribution at the beginning, middle or end of the sentence, but the natural place for attribution is at the end of the sentence.

When writing a speech story, never use such words, unless quoted, as "I," "our," "us," "we," "me," "you," or "your." Standing alone, these words represent the writer's viewpoint. So if the speaker says our country needs more nuclear surface ships, the writer says: "The United States needs more nuclear surface ships." If the speaker says "I," it means just that and not the newswriter.

Many newsmen covering speeches are tempted to use vivid words to describe how the speaker talked. Unfortunately, the truth often conflicts with the vivid verbs. The best verb to use is "said." Here is the natural and neutral link between the speaker and what he said. But many writers feel their creativity is stifled by using too many "saids." There are, of course, synonyms like cajoled, pleaded, beseeched, asked, murmured, digressed, asserted, told, declared and thousands of others which can often be used for variety. When using these words to describe how to speaker expressed himself, be sure you describe the speaker's emotions accurately. Always be alert to exact meaning and connotation.

To add more color to the story, the writer may occasionally describe interesting hand movements or gestures that the speaker made. When Premier Khrushchev removed his shoe and pounded it on a table at the United Nations, every story covering his speech included it high in the account. Most speakers will not be that flamboyant, but they may raise a hand toward the ceiling, or pound on the lectern for emphasis. An occasional mention of this adds flavor to the story and points up what the speaker feels is important.

Before writing the story, you must get the facts. Most newsmen depend on tape recordings or a copy of the speech. Frequently a speaker

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may be approached either directly or through his public affairs staff–for a copy of his speech, if it is not supplied in advance.

Should you find yourself in a situation where you must rely on your own shorthand to gather facts, remember you need only the main points of the speech. A JO is not expected to be a stenographer.

Most professional newsmen have their own system of note taking which consists of short cuts. For example, a writer may drop all vowels from his words–soldier becomes sldr, et cetera. Or he may not dot the "i's" and cross the "t's" when writing rapidly. If he wants to write down the word responsibility, he might dash off "respons" and later, when looking over his notes, he will understand the scribbling. Use your notes while they are fresh in your mind.

By using a homemade shorthand, you can listen to the meaning of the speech. You are waiting for the important points of the speech, not mechanically copying down every word as a stenographer does.

## THE SPORTS STORY

Sportswriting, whether it be for a great metropolitan daily or for a four-page mimeographed Sea Service publication, can be the very lifeblood of the publication.

No other editorial phase of a newspaper has quite so much to offer the writer–or so much to challenge his imagination, his creativity, his endurance and his "stick-to-itiveness." (Figure 6-4.)

Sportswriting is a difficult side of journalism. It's tricky for the sportswriter who regularly covers a National Football League team. It's tricky for the JOSN who wades through the task of writing an eight-inch story about a touch football game played on his base yesterday.

### BASIC TYPES OF SPORTS STORIES

There are two basic types of sports stories: NEWS and FEATURE.

The SPORTS NEWS STORY is the key one. It is the basic type of sportswriting which answers questions the reader undoubtedly has on his mind. For example, who won the heavyweight championship boxing last night? Will a star player who has been hurt be able to play? Will your activity have a representative in the Olympic track team tryouts?

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**Figure 6-4.–Sports action provide writers an opportunity to display their most colorful reporting.**

Writing a sports news story is much like writing a straight news story. Put the most important facts first, then supply additional details in descending order of importance. Other methods can be used, but this approach will keep your writing on a solid level.

The SPORTS FEATURE STORY generally lacks the "hot news today" element of the straight sports news story. However, this lack is replaced by something appealing to readers–human interest. Types of feature stories are sports columns, analytical articles, predictions, and personality sketches. A sports feature is frequently writing a routine story in a fresh manner.

## ADVANCE SPORTS STORY

If you are writing about an upcoming sports event–anything from football to horse shoes–to satisfy your sports readers, you must answer the following questions about the event:

- What DAY, TIME, and PLACE will the event be held?

- WHO are the opponents?

- WHAT ARE THE DETAILS of the event–name of players, comparison of teams or players, background or history of event, significance of contest, and records of teams?

There are other facts and figures you will want to include but those listed above give a solid framework for the advance story. There is nothing more disgusting to a fan than to read about an event in which he is interested, and not see a starting time. It is equally frustrating to read exciting details and not find any reference to the location.

Remember, the story before the event helps build interest in the coming attraction. The enthusiasm built will fall flat if any key facts are left out.

## AFTER ACTION REPORT

When you write the after action report of a sports event, a checklist will help:

1. Give the score.
2. Mention the name of the sport. For the nonfan, a phrase which says the Tigers beat the Bears 6-2 doesn't tell if it was in football, baseball, softball, hockey, soccer, lacrosse, or tennis.
3. Report the significance of the outcome. If the victory moved your team into a third place tie, say it. The fan wants to know.
4. Highlight the key plays. In baseball, how runs were scored; in football, how touchdowns were scored.
5. Single out the star players and recount their efforts.
6. Use other items of interest to the fan, like if the crowd was large or small, noisy or quiet, or if their were injuries.

Often the first thing the fan wants to know is WHO won and WHAT effect the win had on the standings. For example, "The Los Angeles Lakers maintained their West Division lead and extended their winning streak to a record 33 games tonight in a 116-111 overtime victory.

In reporting the outcome of athletic contests, also consider using the HOW element–how the victory was achieved. For example, "A field goal with two seconds remaining in the game gave Colorado a 3-0 football win over Southern California here Saturday."

## SPORTSWRITING TIPS

Here are seven clues to sportswriting success offered by a Navy Journalist who, prior to entering the Navy, was a professional sports editor for a metropolitan daily newspaper. They are considered a good starting foundation for the beginning sportswriter:

WRITE COLORFULLY.–Sports events lend themselves to colorful reporting. They provide action, feats of skill and endurance, dramatic competition, strong emotions–all of which are legitimate aspects of the story which call for strong action verbs and carefully chosen descriptive language. Even the setting of a sports event–the outdoor background of a football game or track meet, the tense indoor environment of basketball or boxing, the cheering sections, the bands–offer the writer numerous opportunities for including vivid details that make the scene come alive for the reader.

A word of caution: Don't get corny or ignore accuracy in trying to write colorfully. Never put anything on paper you wouldn't like to stand in front of the boss and read to him. Ignoring accuracy is a sin hard to forgive.

RESEARCH YOUR PEOPLE.–More often than not, you're writing about people. So learn about them–their sports backgrounds, their ambitions, their records and their abilities. You'll write better, more colorful copy.

DON'T CONCENTRATE ON DEVELOPING A SET WRITING STYLE.–More than likely, it'll be an unnatural style and you'll be doing yourself more harm than good. Veteran sportswriters have individual styles. Beginning journalists aren't expected to have them.

STUDY SAMPLINGS FROM OTHER JOURNALISTS.–No writer has a monopoly on the good idea business–especially in sports work.

VARY PARAGRAPH AND SENTENCE LENGTH.–Long, flowing sentences aren't unlawful if used sparingly. The same applies for paragraphs. But mix them up. A reader forms part of his opinion of a story by the appearance it makes and speed with which it reads. Outstanding professional sportswriters aren't afraid to make use of the one-word paragraph. Why should you be?

USE GOOD SPORTS WORDS.–Sports language is perfectly acceptable if properly used. Just as doctors and lawyers use certain words and phrases, so do sports writers. Terms such as gridirons, diamonds, line drives, and starting gates are acceptable. So are words like catchers, trainers, and ringers. Don't be afraid of good sports words which describe exactly what is desired.

DON'T LULL YOURSELF INTO USING BROMIDES.–Bromides, or timeworn cliches, can sneak into sports copy that is otherwise good. "The grim reaper," "last-ditch stand," "bad-hop grounder," "hard-throwing right-hander," and "hook-shot artist" are sports page phrases that lost their usefulness a few thousand issues ago. Guard against the use of bromides.

CARRY THROUGH THE SLANT OF YOUR STORY.–All too often, a sportswriter will let a feature-type story become a cut-and-dried delivery of facts. If you're going to use the casual approach to a sports feature, do it properly. Make certain you carry that approach through the story.

LEARN TO WRITE THE ROUNDUP STORY.–The roundup story is a combination story–the kind to which you must often resort in effective sportswriting. It is used, for example, when several football games have been played in the same league on the same day. Here's how the roundup story is done:

1. Gather all your game reports.
2. Pick your lead from either the most important game or the outstanding personal performance.
3. Write your lead and two or three additional paragraphs.
4. Open your next paragraph with something on the order of "in other Naval Base League games yesterday. . . ."
5. Give a quick rundown of the scores in those other games.
6. Go back to your lead and embellish it with as many more paragraphs as are required.
7. Devote a paragraph or two to the high points in each of those other games.

The roundup story will prove to be a quick and effective way of covering several stories in one. However, you'll have to be somewhat more economical with your words than you normally are. The wordage piles up in a hurry in a roundup story.

## SOURCES FOR SPORTS INFORMATION

A big problem for many beginners in sportswriting is where to gather the information. In the Navy, there are five primary sources:

1. SPECIAL SERVICES OFFICE, for all the ins and outs of the recreation program, including all schedules and locations of contests.

2. COACHES OR MANAGERS, for exact details on condition of team members, starting lineups, and technical details.

3. TEAM MEMBERS, for accurate accounts of what happened in the game, opinions of opposing players.

4. ATTENDING THE EVENT (OR PRACTICES). This is the only way you can become an authority.

5. OFFICIAL SCOREBOOKS, for accurate, detailed information on scores.

## REFERENCE FOR SPORTSWRITING

Information on how to cover and write specific sports material has been deliberately left out. To go into detail on how to cover baseball, for example, takes a lot of space.

Should you find you need to know more on how to cover a particular sports contest, there are many very good books available on the subject. Most libraries will have several books to fit your needs. You can find your most up-to-date and readily available guide to sportswriting on the sports pages of your metropolitan dailies.

## THE ACCIDENT STORY

Five sailors are killed when one falls asleep at the wheel after a weekend liberty-

A young Navy ensign dies in a flaming plane crash when something goes wrong with his jet during a routine trainig hop-

A Marine accidentally shoots a buddy with a gun he didn't think was loaded-

An airman carelessly crosses an aircraft flight line and walks into the blades of a spinning propeller-

A civilian painter plunges to his death from a three-story Navy building when the lines in his scaffold break-

An explosion at a base facility kills 15 persons and injures 35 others-

A Navy child dies in an ambulance after drinking something from the family's medicine cabinet-

Accidents and disasters such as these take hundreds of lives each year. In addition to destroying life and property, they cause untold pain, misery, and suffering to the victims' friends and relatives.

Yet, despite the undesirability of this type of news from the Navy's viewpoint, covering and writing accident stories is part of the JO's job.

Accident news cannot be avoided or withheld. It must be released.

Accidents can happen anytime, anywhere. Because they are unpredictable, unfortunate, and undesirable as a source of news, the JO who covers and writes accident stories must be especially careful how he handles them.

Accidents involve both life and death. They may cause human suffering, heartaches and anxiety. Also, because accidents sometimes result from carelessness or negligence, they may injure reputations or lead to disciplinary action. A careless word or phrase in an accident story may cause great damage to the Navy and to individuals involved. More than in any other type of story, accuracy is of utmost importance.

In collecting information for a story, the Journalist must be careful to avoid gossip and conjecture He must be able to seek out proper authorities and get his information right the first time. He may not have the opportunity to verify it later.

The JO must stick to the concrete facts, resist any temptation to hide or cover up legitimate news, maintain high standards of good taste, and above all, be familiar with security restrictions and other limitations. He must know what to release and what not to release. Never will his abilities as a JO be put to a more exacting test.

## ACCIDENT STORY STRUCTURE

In any accident where a number of persons are killed or injured, the quickest and simplest way of writing the story is to use the casualty structure illustrated in figure 6-5. This structure is adaptable to all types of accidents and enables you to get the most important facts into the beginning of the story.

THE LEAD.–The lead of an accident story introduces the reader to the basic facts in the situation by summarizing the important five W's and H. For example: "Two San Diego sailors

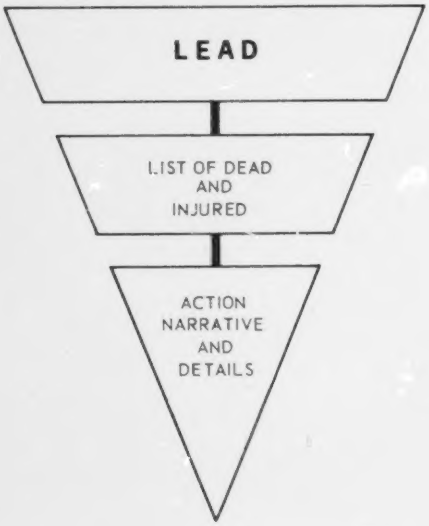

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Figure 6-5.—The accident/disaster story structure.

were killed and three others seriously injured today when their automobile blew a tire and smashed into a tree on Highway 80, five miles east of El Cajon."

Note that the lead answers all of the five W's, but does not elaborate on any of them. The most important facts in any accident story are the number and identities of the casualties and the cause of the accident. This lead immediately satisfies the reader's initial curiosity about these facts, but more detailed explanations are saved for the body of the story.

Since five persons are involved in this accident, it would be impracticable to list their names and complete identities in the lead. Therefore, they are included in the next segment of the story.

THE CASUALTY LIST.—The casualty list contains the names, ranks or ratings, ages, next of kin, home town addresses, and other pertinent information available on the dead and injured. A casuality list for the above lead might be presented in this manner:

Dead are: Seaman Jackson B. Painter, 22, son of Mr. and Mrs. Carl H. Painter of 680 Deamond St., Elmsdale, R.I., driver of the car.

Seaman Apprentice David K. Becker, 19, son of Mr. and Mrs. Daniel M. Becker of 821 Sherman Dr., St. Louis, Mo.

Injured were:

Fireman Milton M. Jackson, 20, son of Mr. and Mrs. Ralph J. Jackson of 4210 Florida Ave., Lexington, Ky., skull fracture, internal injuries.

Engineman Third Class John C. Scole, 21, son of Mr. and Mrs. Alton H. Scole of 4109 American Ave., Long Beach, Calif., compound fractures, internal injuries.

Seaman Apprentice Bruce J. Burns, 22, son of Mr. and Mrs. Morgan J. Burns of Route 7, Nashville, Tenn., broken arms, shock.

The dead are always identified first in the casualty list, followed by the injured. All casualties can be presented individually in paragraph form or in one paragraph.

In identifying the victims, it is again emphasized that all pertinent information related to them be included in the list. A newspaper near San Diego might use only the victims' names, ages, and rates. The parents' names and home town addresses might be cut because they have no local news value.

The wire services, however, would want all the information. A story like this would be picked up and serviced to newspapers in the victims' home towns. Names of the parents and their addresses are important. By including all the information in your releases you leave its use up to the discretion of the media. It may also save you the trouble later of answering queries for additional information. Also note that the driver of the car has been identified among those killed, and that specific injuries have been listed for those injured. Most newspapers follow this practice. This eliminates the need for cluttering up the body of the story with these details later.

If there are 10 or more casualities, it is recommended that their names be placed separately at the end of the story. The newspaper can treat the list as a sidebar, or run the names in an adjoining box. Too many names in the casualty list causes a big break between the lead and the body, interfering with the story's progress. The use of a casualty structure has two distinct advantages for the newspaper.

First, this treatment gives each name more prominence in the story because of the typographical arrangement. Each victim is listed separately. The reader doesn't have to ferret out their names from one long paragraph. He merely runs his eyes down the list quickly to see if there is anybody he knows.

Second, the casuality list allows for easier handling in both the editorial department and the composing room.

Let us say the above story appeared in the first edition of a newspaper. By the time the fourth edition of the paper is ready to go to press, one of the more seriously injured victims dies.

If the casualty structure is used, a complete revision of the story is necessary. The editor makes a few minor changes in the lead and body of the story, then moves up the injured man's name under the "dead" heading in the casualty list.

CASUALTY RELEASING POLICY.–Under most circumstances, the names of casualties cannot be released until the next of kin have been notified. In this case, the story should be written and released in the customary manner. However, the space ordinarily reserved for the casualty list should include this statement: "Names of casualties are being withheld pending notification of next of kin."

Later, when the names are released, a newspaper may insert them in the proper place in the story. It is not necessary, however, to withhold the other facts in the story until the names are available.

Current policy regarding release of names of dead and injured such as what can or cannot be released is contained in *BUPERS Manual* and *Public Affairs Regulations*.

If only two or three persons are the victims of an accident, their names and identities should be incorporated into the paragraph structure of the story. Do not list them separately, name by name, as in the casualty list.

Let us assume that only one person was killed and another was injured in the above auto accident. Here is the way the names would be handled following the lead:

> Seaman Jackson B. Painter, 22, the driver of the car, was killed instantly. He is the son of Mr. and Mrs. Carl H. Painter of 680 Deamond St., Elmsdale, R.I.
>
> Engineman Third Class John C. Scole, 21, a passenger, suffered compound fractures and internal injuries. He is the son of Mr. and Mrs. Alton H. Scole of 4109 American Ave., Long Beach, Calif.

THE BODY.–The body of an accident story tells the complete story in detail. It may be developed in either logical or chronological order, but it should be written in a manner appropriate to the subject matter.

A straight fact story concerning a plane crash or an auto accident would ordinarily be developed in logical order after the casualties are listed. The most important facts would be presented first. An accident story, however, is most adaptable to chronological order development. In a heroic rescue, for example, where dramatic details play an important part, the story would be told in narrative form.

STYLE.–The style for an accident story is the same as for all newswriting. Simplicity, clarity, and brevity are essential elements. More than ever, the writer should tell the story and stick to the facts.

Maudlin sentimentality or emotionalism–the old "hearts and flowers" routine–must be avoided. Phrases such as "tragic loss," "grief-stricken family," and "went to his final reward" are the mark of an amateur. They are banned in most newsrooms.

There are also certain errors in syntax which are peculiar to accident stories. For example:

Death may occur following an operation or during an operation, but not as a result of an operation. This implies negligence on the part of the persons performing it.

Accidents happen and explosions occur but neither takes place. This implies that they have been scheduled.

Everybody dies ultimately of heart failure, but not of a heart ailment.

A fire is not a conflagration until it sweeps a wide area. Conflagrations are rare. A fire approaches conflagration proportions only when three or four city blocks are razed.

A fire may damage, destroy, gut or raze a house. It does not, however, partially destroy it or burn it to the ground.

Although commonly used, planes do not collide in midair. The may collide on the ground or in the air. There is no way of determining midair.

Weather often causes accidents and disasters which make news. In addition, gale warnings, storms at sea, and hurricane hunts play major roles in Navy stories. Simple weather terminology, however, is frequently misused by Navy JO's. Here are some of the more common terms and their definitions:

A GALE is a strong wind with a velocity of 30-65 miles per hour.

A STORM manifests itself by winds of unusual force ranging from 65-75 miles per hour. It is often accompanied by rain, snow, hail, and violent outbursts of thunder and lightning.

A HURRICANE or TYPHOON is a storm of intense severity and violence, with winds over 75 miles per hour. The difference between a hurricane and a typhoon is mostly a matter of geography. In the South Pacific, for instance, it's a typhoon. In the South Atlantic, it's called a hurricane.

A TORNADO is a rotary storm which is very destructive but covers a relatively small area. It usually appears as a whirling, advancing funnel hanging from a mass of black clouds.

Certain medical terms crop up in accident stories from time to time. They should be simplified whenever possible:

Abraisions–scratches
Lacerations–cuts
Contusions-bruises
Trauma-shock

Damage figures are also frequently used. You should keep in mind that initial figures are usually estimates, and should be stated as such. If the figures are unusual or high, they should be attributed to the authority who made them.

A person is widely known, not well known. But even when widely known is used, it must be followed up with specific accomplishments.

Flowery euphemisms–once the rule in journalistic accounts of death–are no longer recommended in straight newswriting. They are less objective and no more acceptable to the reader. Why say corpse or remains when body is a more accurate description? The body is placed in a coffin, not a casket. It is usually taken home, not shipped. Funeral services, not obsequiae, are held. The body is buried, not interred.

The descriptive terms "young," "middle-aged," and "elderly" are often misused because they are relative. The criteria used by AP is: a person is young until he is 35, middle-aged from 35-65, and elderly after 65. But if you think a man's age is important, why use descriptive adjectives at all? Why not merely identify him as being 35, 52, 68 or whatever his age may be.

## GATHERING THE FACTS

Gathering the facts for a routine Navy accident story is simple. Often, the best source of information is the personnel office. The "casualty report" made by the personal office and transmitted by priority message will provide you with most of the necessary information.

In gathering the facts for an accident story, make sure you get the following information:

1. Casualty's full name, including rank or rate, file or service number, branch of service.
2. Status: Active duty or training.
3. Type of death: killed in action, died of wounds received in action, or death from any other cause.
4. Date, hour, place, circumstances and cause.
5. Location and disposition of body.
6. Full name, address, and relationship of next of kin.
7. Information stating whether next of kin has been officially notified.

These facts usually provide enough information for a start. Note the following report briefly answers all the questions necessary for an accident story. A few well-placed phone calls will provide you with any other details you may need. The results may look something like this:

> A Little Creek sailor was killed today when his automobile went out of control, struck a railroad track and overturned on Sewells Point Road near Ward's Corner.
>
> The sailor was identified as Gunner's Mate First Class John J. Doe, 37, husband of Mrs. Dolores E. Doe of 1717 Atlantic Ave., Atlantic City, N.J.
>
> A veteran of 16 years naval service, Doe was attached to the Special Services Department, Little Creek Naval Amphibious Base. His death marks the first traffic fatality involving a Little Creek Navyman since February.

A routine accident story of this type usually runs about three or four paragraphs. It is brief and compact, yet contains enough information to satisfy the requirements of most newspapers.

All accident stories, however, are not this simple. When two or more casualties are involved, you will have to dig for more details and write a story with a casualty list. Listed below are some of the facts to be taken into consideration:

1. Accurate number and complete identities of the dead and injured.
2. Cause of the accident. Authoritative sources should be consulted and quoted whenever necessary. If the cause of the accident is not readily apparent, the story should state:

> The cause of the accident is unknown. A board of inquiry will be convened to determine it.

Although the exact cause of an accident may be unknown, qualifiers may be used to present a probable cause in the story. For example:

> It is believed the plane crashed because of engine failure.

The words "engine failure" are broad in nature, but sufficient enough to satisfy the curiosity of most readers:

> Exactly what caused the engine failure will be determined later, following investigation.

Cause of accidents should not be attributed to negligence or human error, even if this is suspected at the time of writing. The cause may be reported after a complete investigation has been made.

3. Date board of inquiry will be convened and its members. If the accident is serious enough, media will want this information.
4. Lives still imperiled. If men are still trapped, this rates coverage with the other casualties.
5. Property loss or damage. It is not necessary that you state the price of an airplane each time one crashes, but when a structure is damaged by the crash, media will want to know its value.
6. Disposition of the dead. State where the bodies have been taken.
7. Care of the injured. This, like (6) is especially applicable in off-station accidents. The story should state where the injured are being treated.
8. Statements from survivors, especially where heroic acts are involved. They are unnecessary in routine accidents, however.
9. Rescue work still underway. This is related to victims still imperiled.
10. Human interest items such as noteworthy escapes, rescues, or unusual circumstances involved.

## OTHER FACTORS TO KEEP IN MIND

Accidents are caused by various circumstances. The major causes for most accidents are human error, mechanical failure, disturbances of nature, and "acts of God."

When a pilot misjudges his plane's altitude, attitude, or airspeed and crashes upon the deck of an aircraft carrier, the accident may be due to human error.

If a hydraulic catapult aboard the same carrier explodes and kills several aviation boatswain's mates, the causes of the accident might be mechanical failure.

If the same ship were battered about in a violent storm at sea and several crewmen are injured when they are thrown out of their bunks, the accident could be blamed on disturbances of nature.

Finally, there are accidents which cannot be attributed to any of the above causes and are therefore classified under "acts of God." For example: A bee stings the coxswain of a motor launch, causing him to lose his footing, fall overboard and drown.

When an accident occurs in the Navy and an account of it gets into the newspaper, the reader automatically looks for someone or something to blame. The reader often forgets that circumstances, as well as persons and things, cause accidents.

In writing an accident story, the Journalist should attempt to explain these circumstances. With proper handling, an accident story may result in better understanding and appreciation by the public of the everyday hazards faced in the Navy.

For example, take an aircraft accident in which the pilot manages to parachute to safety just moments before his plane crashes into an isolated field. Regardless of the fact that nobody was hurt and there was no real property damage, many readers will approach the facts with a negative point of view. Unless told differently, they will think about the story in terms of "carelessness" or "negligence." Either the pilot did not know how to handle his plane or the ground crew did not adequately prepare it for flight. These are typical reactions.

What the reader does not know, however, is that the plane might have suffered a flame-out over a heavily populated city. To protect the lives of people below, the pilot may have decided to stick with the disabled plane until it reached an unpopulated area. In doing this, the pilot jeopardized his own chances for survival.

But the reader never learns these facts unless they are mentioned in the story. Decisions and actions such as these should not only be included in the story but should be featured in the lead as well. This is the JO's responsibility. He must have the common sense and ability to recognize these facts and play them up accordingly.

In another story, a Navyman is killed in a routine auto accident. There is nothing unusual or spectacular about it. Nobody else is involved. The man lost his life when the car blew a tire on a sharp curve, veered out of control, and smashed into a utility pole. Circumstances caused the accident.

Yet, when the story is published, a civilian reader may think to himself; "Well, another one of those sailors from the base killed himself today. I wish something would be done about their reckless driving habits. It is not safe to drive the highways anymore."

In a story of this type, the curcumstances should be carefully explained. It might also be pointed out in the story that this was the first auto accident in which a Navyman was involved in five or six months, if that is the case. The reader will never know these facts unless you tell him. Try to wrap up your story with some positive information.

It must be emphasized, however, that under no circumstances should facts be distorted or sugar-coated to put an accident in a favorable light. If mitigating circumstances exist, they should be reported. If they do not exist, tell the story straight and stick to the facts. You should strive to treat all stories as impartially and as objectively as possible. Never give a newspaper, or any other medium for that matter, less than your best effort.

## CHAPTER 7

# ADVANCE STORIES, FOLLOWUPS, AND REWRITES

At one time or another in your career as a Navy Journalist you can expect to find yourself writing an advance story, writing a followup, and rewriting a release received from an outside source.

Producing advance stories, followups, and rewrites, requires first that you know how to write, and second that you have a sharp eye for accuracy. You also must have a sound knowledge and background of the subject about which you are writing.

All news can be classified as either spot news or created news. Spot news results from an unexpected or incidental event. If you have advance knowledge of a planned event, the result is created news. For this reason, news is sometimes labeled according to chronological sequences of events:

ADVANCE STORY–A story of an event which is scheduled or expected to take place in the future.

SPOT NEWS STORY–A story of an incidental or unexpected event, or reports of the facts as they occurred in an event or incident foretold by an advance story.

FOLLOWUP STORY–A story which provides additional information, latest developments, or, in general, updates a spot news story.

## ADVANCE STORIES

An advance story calls the public's attention to a coming news event which might be missed if it were covered as a spot news story. It answers the questions, "What is going to happen and when is it going to happen?"

Advance stories are used to promote practically every major special event that is scheduled to take place in the Navy. They provide the advance build-up and support required to attract attention, encourage participation, and assure success. Few special events could succeed without the benefit of advance announcements by local media.

Suppose your command was holding an open house. The event probably would be a complete failure if the public didn't know in advance when and where it would occur, what activities were planned, who could attend, and why the open house was being held.

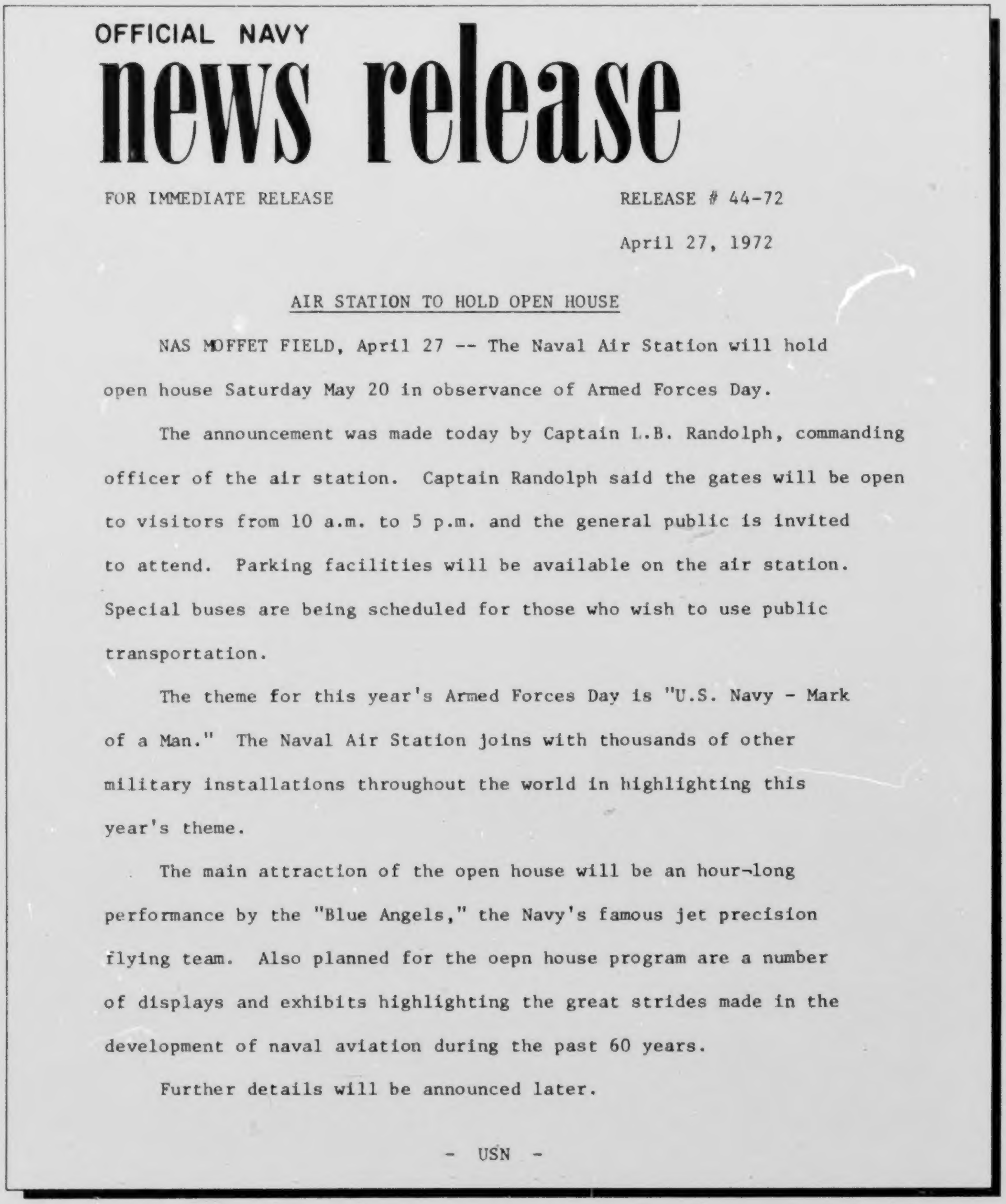
Three important things to remember when writing and releasing advance stories:

- Don't shoot the whole works in the first story. In a publicity build-up, plan the release of major facts so that they may provide good news pegs for later advance stories.

- Don't ruin a good thing. Advance stories must contain legitimate news, not mere publicity puffs. Provide facts which readers will find worthwhile and interesting.

- Schedule your advance stories over a period of time but don't over exploit an event.

Figure 7-1 gives a typical example of an advance release that might be used to announce an Armed Forces Day open house. The initial release should be given to the press about three weeks in advance of the event. The first release should contain the bare essentials in the way of information. Later releases elaborate on the sketchy facts presented in the initial announcement.



OFFICIAL NAVY

# news release

FOR IMMEDIATE RELEASE

RELEASE # 44-72

April 27, 1972

AIR STATION TO HOLD OPEN HOUSE

NAS MOFFET FIELD, April 27 -- The Naval Air Station will hold open house Saturday May 20 in observance of Armed Forces Day.

The announcement was made today by Captain L.B. Randolph, commanding officer of the air station. Captain Randolph said the gates will be open to visitors from 10 a.m. to 5 p.m. and the general public is invited to attend. Parking facilities will be available on the air station. Special buses are being scheduled for those who wish to use public transportation.

The theme for this year's Armed Forces Day is "U.S. Navy - Mark of a Man." The Naval Air Station joins with thousands of other military installations throughout the world in highlighting this year's theme.

The main attraction of the open house will be an hour-long performance by the "Blue Angels," the Navy's famous jet precision flying team. Also planned for the oepn house program are a number of displays and exhibits highlighting the great strides made in the development of naval aviation during the past 60 years.

Further details will be announced later.

- USN -

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**Figure 7-1.—The initial advance story should contain the bare essentials.**

Each advance story you release will depend on what you have to tell and its significance. The stories should be timed and released to achieve the maximum coverage. Each story should build up to the next one, with the best and most important news pegs timed for release during the week of the scheduled event.

Figure 7-2 shows examples of leads to stories subsequent to the initial announcement.

## FOLLOWUP STORIES

Followups, like advance stories, are parts of an overall story. In many news situations, there will be important or significant developments in a story already released. These news developments must then be released to update the original story. This method of reporting is referred to as FOLLOWUPS, which, as the name implies, follow up the facts presented in the initial spot news story.

In writing a followup story, there are two distinct readerships which must be considered in compiling your story: The reader who has read the original story and the reader who may not have read the original story. Using this consideration as a guide, your followup must not bore the reader who has read the original story while the same followup must not confuse the reader who has not read the original story. You can satisfy the requirements of both readers by using a followup story structure as explained and diagramed in figure 7-3.

### FOLLOWUP STORY STRUCTURE

The LEAD of a followup serves the same purpose as the lead in any other story. In a followup story, however, make sure your lead contains a fresh news peg, a new angle, or an entirely different approach from the one used in the original spot news story to which it is related.

The TIE-BACK consists of one or two paragraphs located between the lead and the body of the story which contains a brief but clear synopsis of the information presented in the original spot news story. The tie-back is used to refresh the memories of those readers who saw the original story, and to bring up to date those readers who didn't see it.

The BODY of the story presents details of all new developments in the situation.

## PRINCIPLES OF REWRITING

The principles of rewriting are the same as those for good newswriting. If a story does not conform to acceptable newswriting standards, it should be rewritten so that it does. In other words, you take what somebody else has written and convert it into usable news copy.

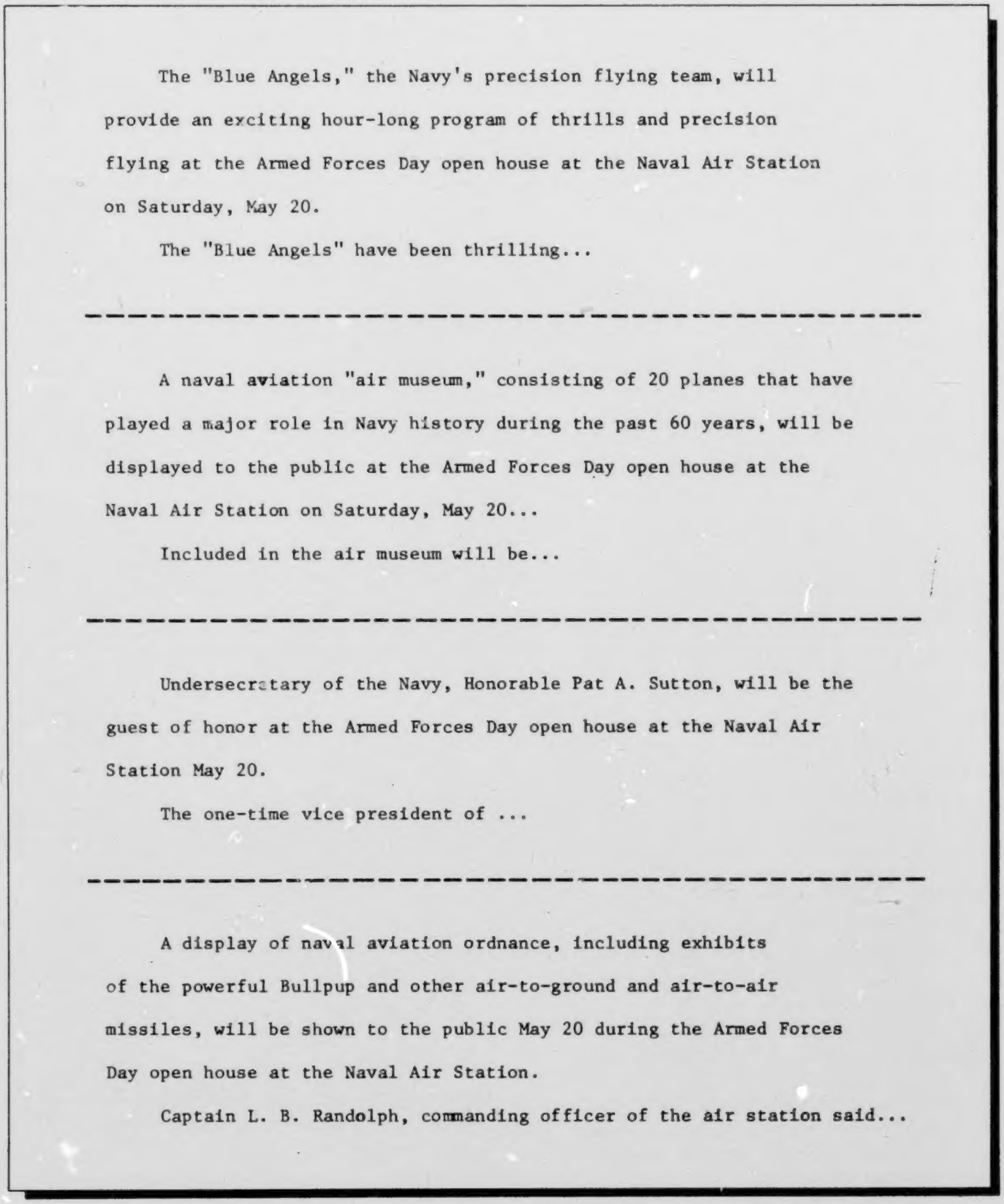
If you are assigned to a command publication, such as a ship or station newspaper, you will find that a certain amount of your material will come from contributors who don't write in journalistic style. In addition, other material will come to you via handouts, clip sheets, naval messages, directives, official correspondence, and other outside sources. If you want your publication to contain material which is readable and consistently good, or if you have a local angle and want it to be accepted by commercial news media in your area, it is often necessary to rewrite it.

There are six basic reasons for rewriting copy. These reasons are:

- To Improve poor copy
- To up-date material
- To transform informal reports into properly written news stories
- To localize general information
- To combine two or more stories
- To change story emphasis

### IMPROVING COPY

Often the first attempt at a story is a dismal effort. Some members of a public affairs staff may not be thoroughly skilled in the writing craft. Also, material for intended release is often submitted from other staff offices or departments. These articles, in most cases, need the



The "Blue Angels," the Navy's precision flying team, will provide an exciting hour-long program of thrills and precision flying at the Armed Forces Day open house at the Naval Air Station on Saturday, May 20.

The "Blue Angels" have been thrilling...

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

A naval aviation "air museum," consisting of 20 planes that have played a major role in Navy history during the past 60 years, will be displayed to the public at the Armed Forces Day open house at the Naval Air Station on Saturday, May 20...

Included in the air museum will be...

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Undersecretary of the Navy, Honorable Pat A. Sutton, will be the guest of honor at the Armed Forces Day open house at the Naval Air Station May 20.

The one-time vice president of ...

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

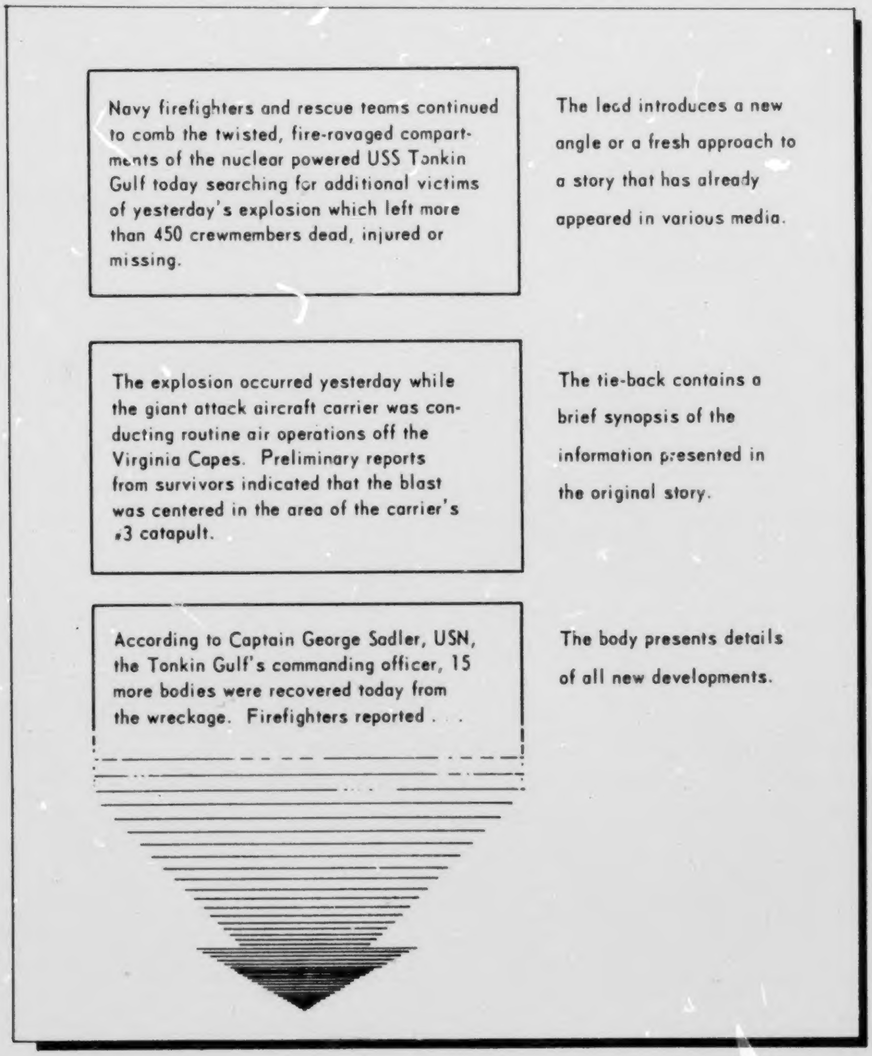
A display of naval aviation ordnance, including exhibits of the powerful Bullpup and other air-to-ground and air-to-air missiles, will be shown to the public May 20 during the Armed Forces Day open house at the Naval Air Station.

Captain L. B. Randolph, commanding officer of the air station said...

165.26

**Figure 7-2.—Later releases elaborate on the initial announcement.**

BEST COPY AVAILABLE



Navy firefighters and rescue teams continued to comb the twisted, fire-ravaged compartments of the nuclear powered USS Tonkin Gulf today searching for additional victims of yesterday's explosion which left more than 450 crewmembers dead, injured or missing.

The lead introduces a new angle or a fresh approach to a story that has already appeared in various media.

The explosion occurred yesterday while the giant attack aircraft carrier was conducting routine air operations off the Virginia Capes. Preliminary reports from survivors indicated that the blast was centered in the area of the carrier's #3 catapult.

The tie-back contains a brief synopsis of the information presented in the original story.

According to Captain George Sadler, USN, the Tonkin Gulf's commanding officer, 15 more bodies were recovered today from the wreckage. Firefighters reported . . .

The body presents details of all new developments.

165.27

Figure 7-3.–Followup story structure.

professional touch of the rewrite man. A rewrite man organizes a poorly written, improperly arranged article into a sequentially logical finished product.

A rewrite man may have to turn a straight news story into a feature. In this event he often needs to acquire additional information and can expect to spend some time on the telephone–or perhaps in interviewing face-to-face–before he can turn out a finished product.

There are times, too, when the rewrite man may have to convert a feature story–or a poor attempt at a feature–into a news story. Therefore, he must be an expert at both of these types of writing before assuming the job of rewrite man.

One of the most frequent faults of badly written copy is the failure to give amply play in the lead to the dominant news element of the story. The rewriter must dig through the story, find the proper lead, put it at the beginning where it belongs, and finally, organize the remainder of the story in coherent form.

## TRANSFORMING INFORMAL REPORTS

A telephone report is a type of informal report which must be transformed into a properly written news story.

The idea of cooperation between the JO in the office and JO on the scene is most important to the Navy in times of stress, in accidents, and disasters.

The initial release in these cases is generally compiled by one person who receives reports telephoned by JO's in the field. He adds background material available in office files and sometimes works with materials brought back from interviews by other PA personnel to make a single, comprehensive release.

Other routine news stories are handled in much the same fashion, without the hectic atmosphere and pressure of disaster stories. For example, the command's special services petty officer may be the PA office correspondent for athletic events. That doesn't necessarily mean he brings a finished story to the office. More likely, he telephones a contact in the PAO and gives him the details of the game and the JO turns it into a professional release for local media and the command newspaper.

## LOCALIZING

Public Affairs offices receive news from many sources. News releases from the Department of Defense, Navy Department, weapons manufacturers, shipyards, aircraft manufacturers, and other outlets provide a good source for outside news. This news however, is usually broad in scope and slanted toward a general market and will, therefore, require a certain degree of refinement and localization to meet the needs of your local readership.

When rewriting these releases, the local angle should be introduced in the lead and the more general aspects can be minimized.

For example, suppose you are attached to a naval air station and receive a handout from an aircraft manufacturer stating a new type of plane is in production and will soon be made available to the Navy. The release contains a wealth of unclassified information about the plane and its potentialities.

A little research on your part uncovers the fact that an aircraft squadron in your command will be one of the first squadrons in the Navy to receive and operate the new planes. You can now combine your information with that in the general release—playing up the local aspect—and then you will have a story of interest to local readers.

## COMBINING STORIES

The rewrite man often puts two or more stories together to make one. The combination generally results in a round-up story with the first paragraph carrying a combination lead to emphasize various news developments. An example might be a combination of the following stories: a story carried in the local paper about a disaster that struck the area, such as a hurricane, a huge fire, or a tidal wave and a news release issued earlier by the nearby naval command citing several men assigned to that activity who aided victims of the disaster. Both of these stories, wrapped up with a fresh release about awards for heroism presented to Navy personnel by the mayor of the nearby town, nets the rewrite man a multi-interest, highly readable story.

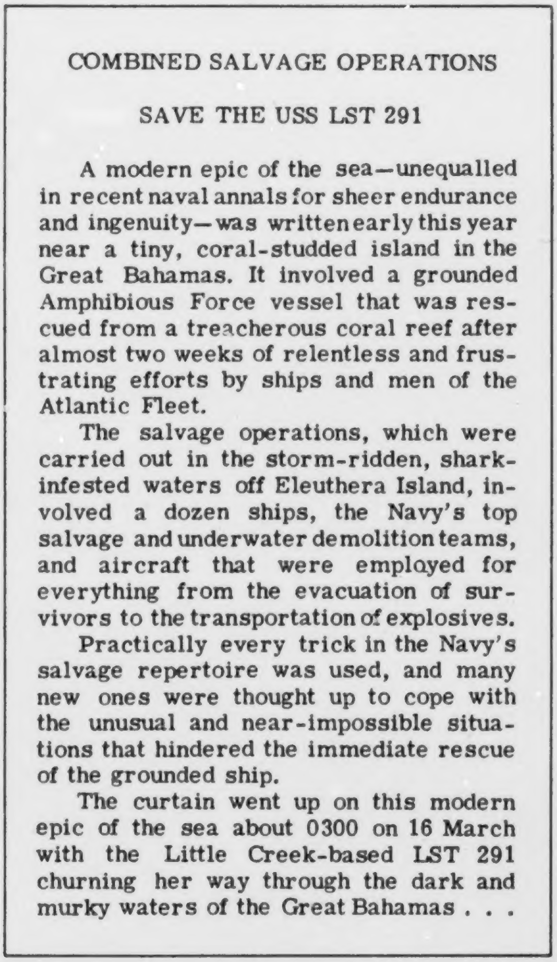
## SHIFTING EMPHASIS

It is standard policy in Navy public affairs to release the SAME story at the SAME time to ALL media. However, on some occasions, you may find it profitable to rewrite the same release several times to meet the needs of different media.

Suppose you wanted to get a certain story published in a variety of publications such as the local papers, *Navy Times, All Hands, Our Navy, Naval Aviation News*, the *Armed Forces Press*

*Service*, one or more of the trade publications, and possibly home town newspapers. In addition, you think the story is worthy of air time on radio and TV. Under normal circumstances, you can't take the time to rewrite the same story several different ways and slant it to the particular needs of different media. But there are occasions when this is necessary if you want to obtain maximum coverage for a special type of story. When this is the case, you will have to keep rewriting the story in the style preferred by each of the different media.

Figure 7-4 through 7-7 show introductions to four different accounts of the same story as published in *Our Navy*, *All Hands*, *Navy Times*, and one of several home town newspapers. Although all the stories concern the rescue of a grounded LST from a coral reef in the Bahamas, note how the story is rewritten each time to present a new approach or to meet the style of the particular publication for which it was intended. Although a certain amount of additional work and effort was necessary, the rewrites resulted in 100 percent coverage.



COMBINED SALVAGE OPERATIONS

SAVE THE USS LST 291

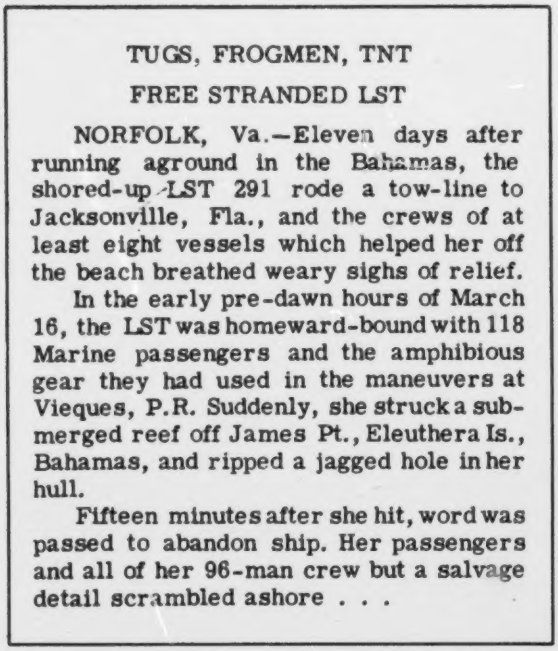
A modern epic of the sea—unequalled in recent naval annals for sheer endurance and ingenuity—was written early this year near a tiny, coral-studded island in the Great Bahamas. It involved a grounded Amphibious Force vessel that was rescued from a treacherous coral reef after almost two weeks of relentless and frustrating efforts by ships and men of the Atlantic Fleet.

The salvage operations, which were carried out in the storm-ridden, shark-infested waters off Eleuthera Island, involved a dozen ships, the Navy's top salvage and underwater demolition teams, and aircraft that were employed for everything from the evacuation of survivors to the transportation of explosives.

Practically every trick in the Navy's salvage repertoire was used, and many new ones were thought up to cope with the unusual and near-impossible situations that hindered the immediate rescue of the grounded ship.

The curtain went up on this modern epic of the sea about 0300 on 16 March with the Little Creek-based LST 291 churning her way through the dark and murky waters of the Great Bahamas . . .

**Figure 7-4.**—*Our Navy*. 165.21



TUGS, FROGMEN, TNT

FREE STRANDED LST

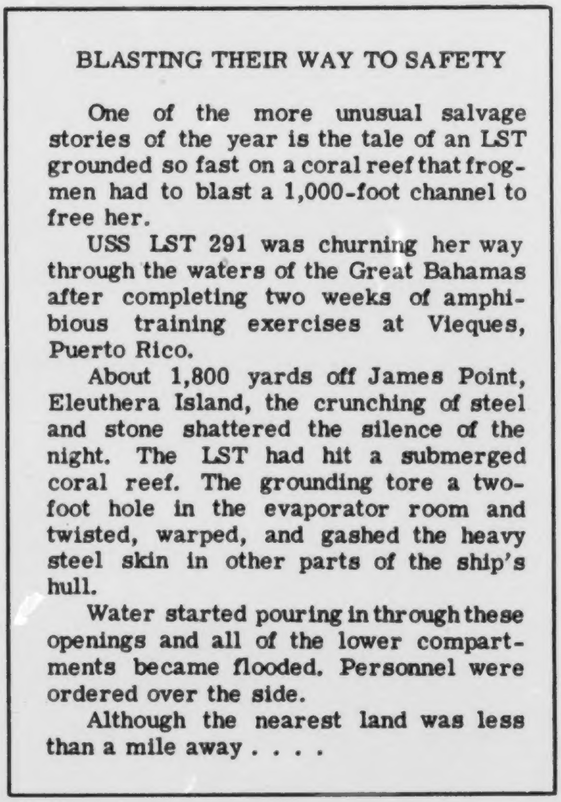
NORFOLK, Va.—Eleven days after running aground in the Bahamas, the shored-up LST 291 rode a tow-line to Jacksonville, Fla., and the crews of at least eight vessels which helped her off the beach breathed weary sighs of relief.

In the early pre-dawn hours of March 16, the LST was homeward-bound with 118 Marine passengers and the amphibious gear they had used in the maneuvers at Vieques, P.R. Suddenly, she struck a submerged reef off James Pt., Eleuthera Is., Bahamas, and ripped a jagged hole in her hull.

Fifteen minutes after she hit, word was passed to abandon ship. Her passengers and all of her 96-man crew but a salvage detail scrambled ashore . . .

165.23

Figure 7-5.—*Navy Times.*



BLASTING THEIR WAY TO SAFETY

One of the more unusual salvage stories of the year is the tale of an LST grounded so fast on a coral reef that frogmen had to blast a 1,000-foot channel to free her.

USS LST 291 was churning her way through the waters of the Great Bahamas after completing two weeks of amphibious training exercises at Vieques, Puerto Rico.

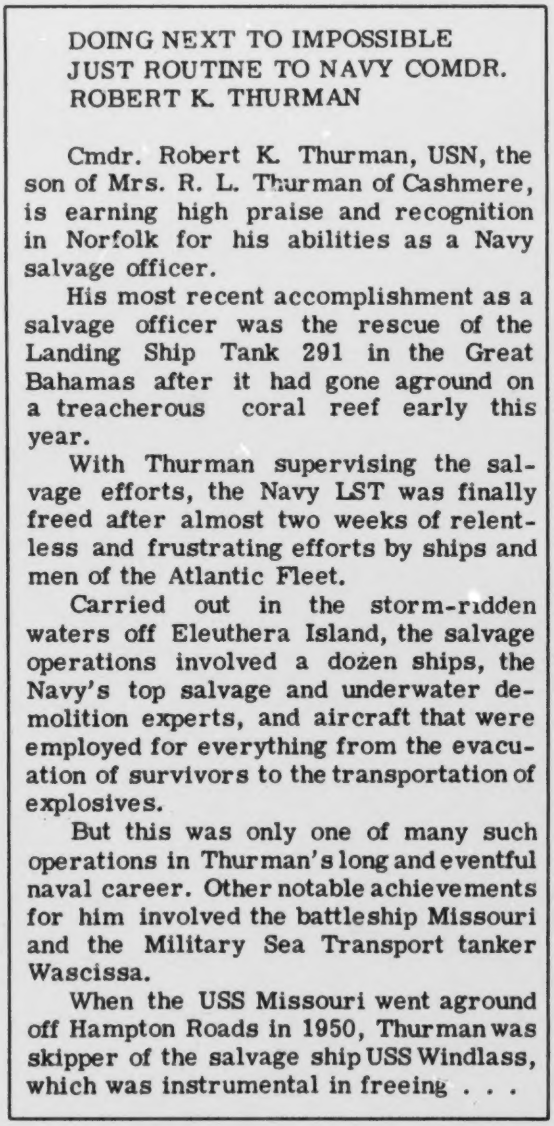
About 1,800 yards off James Point, Eleuthera Island, the crunching of steel and stone shattered the silence of the night. The LST had hit a submerged coral reef. The grounding tore a two-foot hole in the evaporator room and twisted, warped, and gashed the heavy steel skin in other parts of the ship's hull.

Water started pouring in through these openings and all of the lower compartments became flooded. Personnel were ordered over the side.

Although the nearest land was less than a mile away . . . .

165.22

Figure 7-6.—*All Hands.*



### DOING NEXT TO IMPOSSIBLE JUST ROUTINE TO NAVY COMDR. ROBERT K. THURMAN

Cmdr. Robert K. Thurman, USN, the son of Mrs. R. L. Thurman of Cashmere, is earning high praise and recognition in Norfolk for his abilities as a Navy salvage officer.

His most recent accomplishment as a salvage officer was the rescue of the Landing Ship Tank 291 in the Great Bahamas after it had gone aground on a treacherous coral reef early this year.

With Thurman supervising the salvage efforts, the Navy LST was finally freed after almost two weeks of relentless and frustrating efforts by ships and men of the Atlantic Fleet.

Carried out in the storm-ridden waters off Eleuthera Island, the salvage operations involved a dozen ships, the Navy's top salvage and underwater demolition experts, and aircraft that were employed for everything from the evacuation of survivors to the transportation of explosives.

But this was only one of many such operations in Thurman's long and eventful naval career. Other notable achievements for him involved the battleship Missouri and the Military Sea Transport tanker Wascissa.

When the USS Missouri went aground off Hampton Roads in 1950, Thurman was skipper of the salvage ship USS Windlass, which was instrumental in freeing . . .

165.24

Figure 7-7.—From a home town newspaper.

## CHAPTER 8

# WRITING FOR MAGAZINES

One of the most important but most often overlooked media through which you can tell the Navy story is the magazine. There is a magazine for every group in the American public. These periodicals appeal to all tastes and temperaments.

What opportunities in the magazine field are open to the Navy Journalist, or for that matter, any navyman with writing talents?

Every person, place, event or thing is a possible source for a magazine article. What one person sees daily and takes for granted, another person with a well-developed eye for the interesting and unusual often can turn into a successful article. All idea sources, as well as writing fundamentals in chapters 5 and 6 concerning feature writing, also apply to magazine writing.

The Navy is a fertile source for subjects and ideas which can be developed into good magazine articles. All you have to do is look around you. Better yet, thumb through some of the current issues of the leading magazines. See what the professionals have written on the subject. The sea, and the men and ships that sail it, has fascinated readers for centuries.

The modern saga of the sea and the men of the U.S. Navy are even more thrilling than anything found in fiction. In many cases, the factual accounts of the modern Navy far surpass fiction material. Atomic-powered ships, supersonic aircraft, intercontinental ballistic missiles, earth satellites, probes into space and similar achievements have stimulated the imagination of even the most imaginative authors.

This chapter will acquaint you with types of magazines and magazine articles. It will also introduce you to the composition of articles, and give you some tips on how to research your idea and get the articles into print.

## TYPES OF MAGAZINES

- GENERAL CIRCULATION MAGAZINES are most widely-known because they are commonly found on most newsstands. They attempt to interest just about everyone, regardless of education or profession. For instance, each member of a family would probably be interested in *Time* and *Reader's Digest.* Men will often find articles of interest to them in *Good Housekeeping* and *Cosmopolitan,* and at times women will be interested in *Argosy, Popular Mechanics,* or *Playboy.* Some magazines are aimed at specific age groups, yet these are for nation-wide readership, whether in Oregon or Florida. Usually the general magazines pay well for their articles and only use material from top writers who are known to the editor or who are recognized for their past literary successes or prominence in a particular field. However, this is not to say that it is impossible for beginning writers to break into print with general magazines.

- TRADE JOURNALS are published for persons who have common interests in a trade or profession. *Editor and Publisher* and *The Writer* are written for professional journalists. The *NEA Journal* is published by the National Educational Association for educators. Such periodicals are often good markets for the beginning or military writer. Articles about new methods, equipment and successes in a particular field would be interesting to all persons working in that profession and such stories might help some readers improve their own methods to increase efficiency and profits.

- HOUSE ORGANS are written and edited to promote employee and customer relations. They do for the company roughly what the ship or station newspaper does for the military. *The Gebbie House Magazine Directory* lists some 6,000 to 8,000 house organs by industry and estimates there may be as many as 50,000 if irregularly published materials were defined as magazines. House organs are especially good markets for features on former employees now on active duty or stories about Armed Forces use of the company's products. House publications are interested in how their product is being used in the field, modifications that improve the product or adapt it to a specific use, and the relative success of the product. They are particularly interested in any article that improves relations or speaks favorably of their product or personnel.

- SERVICE-ORIENTED PERIODICALS are aimed at active duty retired, and reserve personnel and their families who are interested in the nation's military establishment and its activities. This definition does not exclude those publications that are of interest to other readers who have some connection or interest in the Department of Defense and its activities, such as contractors, educators and civil service employees. They can further be defined as internal, association, and commerical magazines.

- INTERNAL MAGAZINES are published by the government and circulated through distribution channels to men and women on active duty. Such magazines resemble house organs because they attempt to improve morale by dissemination of service information. They are printed at the expense of the government and carry no advertising, but are available to anyone at prescribed subscription rates. *All Hands* is an example of an internal magazine. Internal magazines are normally written and edited by members of the services and are published and distributed on a basis of one copy per ten persons.

Other segments of the Navy and the military also publish internal magazines that often take on many aspects of trade journals. Examples are *Navy Chaplains Bulletin*, *Naval Aviation News*, and the *Naval Civil Engineer*.

- ASSOCIATION-PRODUCED MAGAZINES are still another group of military-oriented periodicals. These magazines are written and edited either by employees of the Department of the Defense or privately-employed individuals. Primarily, these magazines are sponsored by military associations interested in the military establishment and the inidivdual services. Many are paid for by advertising. The U.S. Naval Institute sponsors *Proceedings;* the Air Force Association publishes *Air Force and Space Digest;* and the Marine Leatherneck Association publishes *Leatherneck.*

Associations and commerical enterprises publish trade magazines such as *Armed Forces Management* and *Data Magazine, Journal of the American Society of Navy Engineers,* and *Military Medicine.*

Other magazines are published by commerical enterprises whose advertisers wish to appeal to military personnel, e.g., *Our Navy* and the *Armed Forces Journal.*

Many of the service-oriented magazines are listed in the marketing directories and some publish style guides to help writers prepare articles for that specific publication.

## THE MAGAZINE ARTICLE

Journalism once was defined as "literature in a hurry." The reason is obvious. News stories are written hurriedly. A news writer is faced almost constantly with a deadline. His writing suffers because it is usually done with one eye on the typewriter and the other on the clock. What good is it if a news writer prepares a magnificent story and misses the final deadline for the last edition? Magazine writers are seldom faced with such deadline problems. Their articles are written more leisurely under less trying circumstances.

Both news stories and magazine articles deal with facts. But while newspapers present the bare facts without comment, except on the editorial page or under by-lines, magazines amplify them with background details and show how they will affect the reader.

Magazines also deal with news. The news which appears in newspapers has a perishable quality. Its value and significance diminishes as the immediacy wears off. The news in magazines, however, is more enduring. Many magazine articles are just as informative and interesting a year after publication as they were on the day they first appeared in print. They also are remembered longer because they are read more leisurely and thoroughly.

## TYPES OF MAGAZINE ARTICLES

Attempts have been made to classify the various article forms, but usually any one article will exhibit several characteristics which writers should understand. The following seven types are recommended for Navy Journalists: PERSONALITY SKETCH, PERSONAL EXPERIENCE, CONFESSION, NARRATIVE, UTILITY ARTICLE, INTERVIEW, and FEATURETTE. These types frequently overlap and the dividing lines which spearate them are often blurred, but the beginner must learn something about them before he can start writing for the magazine industry.

### THE PERSONALITY SKETCH

The personality sketch is a short biography that describes a person and his achievements. The purpose of such an article, whether a success article, a profile, a biography or the shorter vignette, is to portray the intimate details of character and personality of a person who is widely-known, who has achieved some form of greatness, or whose life is in some way interesting or remarkable. The subject does not have to be a famous show business or political personality. The story could be written about anyone in the Navy who is interesting, well-known, or has done something unusual. A common example is the "Most Unforgettable Character" series in the *Reader's Digest.*

A Navy jet pilot who adopted an entire orphanage of Japanese children was the subject of one good personality article. Another dealt with a Boatswain's Mate aboard a destroyer who spent his reenlistment bonus on football equipment so that his shipmates could compete against larger Navy ships. Still other sketches have been written about Navy scientists, combat heroes, chaplains, test pilots, and athletes.

### PERSONAL EXPERIENCE ARTICLES

Unusual adventures, unique accomplishments, rare travel experiences, and countless other personal experiences lend themselves to treatment in this type of article.

"I Went Down With the Maine," "I Survived the Bataan Death March," "My 60 Days Under the Sea in an Atomic Submarine," "I Fly With the Blue Angels," and "I Walked on the Moon" are all typical titles which appear over personal experience articles.

Thousands of men and women in the Navy have had exciting personal experiences that could be developed into good magazine articles. In many cases, however, they don't have the ability, the time, or the inclination to put these experiences down on paper. Here's a good opportunity for the JO in search of ideas.

When writing an article of this type, the JO credits his own authorship of the article with the "as told to. . ." by-line. Use caution when writing in the first person. Frequent use of the "I" can become, or appear, egotistical. Generally, the third person (he) is considered more readable.

### THE CONFESSION ARTICLE

The confession article is not necessarily a "shocker" or scandal story. It is, however, an "inside story" of conditions or problems normally unknown to the average reader. It often involves common problems, handicaps, or shortcomings which are overcome by determination and common sense. Incidents related in confession articles often are typical of everyday life.

A juvenile deliquent with a police record learns discipline and responsibility aboard a Navy destroyer. a midshipman's determination to overcome a speech defect saves his Navy career. A young man cures a morbid fear of water by joining the Navy. Subjects like these have lent themselves to treatment in confession articles.

The most noticeable characteristic of the confession story is its intimate, confidential tone—as if the writer were personally revealing his secret to each and every reader. Although the subject matter is personal, it must evoke an empathic response in the reader.

Humor should not be overlooked in this category. The subject's willingness to tell his story shows he is not ashamed. If he can inject humor into the account, he shows an objective approach.

Some subjects are best treated humorously. Many interesting articles have been written humorously about common phobias such as a visit to the dentist. This treatment helps the reader to see that most of the fear is unfounded. If the humor is skillfully handled, the reader will chuckle to himself.

Keep in mind, though, that humor must fit the subject matter. Flippant treatment of serious or distress subjects alienates the reader.

### THE NARRATIVE

The narrative is especially suitable for writing about Navy subjects. Sharp characterization, vivid description, dialogue, action, and suspense are skillfully woven into the framework of a narrative article to dramatize the facts. But the facts are adapted to this type of treatment. The writer does not invent them, exaggerate them, or embellish them in any way. The story must be authentic, down to the smallest detail.

The real life exploits and adventures of navymen the world over are told in magazines articles using the narrative approach. A heroic rescue, an epic battle, a dramatic struggle against the elements, a display of bravery and determination in the face of overwhelming difficulties, are all subjects which may be developed into narrative articles. John F. Kennedy and PT-109 is a classic example.

Careful research is important in writing this kind of article, especially if it is about an event in which many of the magazine's readers may have taken part. An important error or omission will immediately be noted by these people, who will then be skeptical of the entire article. At the same time, the writing should be colorful and fast-paced, otherwise it may sound like a chapter out of a history textbook.

The best markets for this kind of article are the men's magazines and historical magazines.

### THE UTILITY ARTICLE

Any process, product, method, or idea that will help the reader become wiser, healthier, wealthier, or happier is a subject for the utility or "how-to-do-it" article. It is generally shorter than most other articles and the writing is usually expository or explanatory.

The Navy offers a wealth of ideas for the how-to-do-it article. Practically everyone has at one time or another devised a scheme to improve his job, working conditions, or equipment. These ideas are valuable if they can be written and slanted to some magazine. There are thousands of trade magazines and house organs constantly looking for just this type of material. Editors of *Popular Science* and *Popular Mechanics* build their entire magazines around this type of article.

The utility article can be compared to a set of instructions presented in an interesting and lively manner. The writer should ask himself the questions he feels the reader is most likely to ask. Then, answer them clearly and simply. He must assume that every reader is unfamiliar with the information, even though some may be experts.

This does not mean that the article must be dull. A routine set of instructions for building a simple cabinet can be interesting if properly presented.

The first, second, or third person can be used in these articles. The personal experience approach is perhaps most effective for interesting and vivid writing. The third person style should be used only if the idea presented involves dramatic or entertaining situations. Most common is the use of the second person, imperative voice ("You fit the wrench. . .").

### THE INTERVIEW ARTICLE

Interview articles, basically, present questions and answers that offer a subject's views on a given topic. Little background information is given in the article because the subject is widely known to the readers or the emphasis is on the topic of discussion. The interview requires much advance planning, and the writer must have thoroughly researched the subject before conducting the interview. The Sunday newspaper supplement, *This Week,* regularly includes an interview article.

## FEATURETTES

The featurette is probably the most popular and best-selling short article found in magazines today. It is short and simple, and contains the element of oddity or humor, sometimes both. Its purpose is to entertain.

"Humor in Uniform" and "Life in these United States," regular sections in *Reader's Digest,* are good examples of the featurette. Nearly every magazine carries at least one anecdote as filler material in each issue.

## RESEARCHING THE IDEA

Any magazine article, whether for the glamorous nation-wide markets or the smallest of house magazines, should begin with a good idea that is supported by a statement of purpose. Without a purpose for writing the article, the author would too easily lose sight of his goal and the result would likely be wasted time and an unintelligible product.

Many beginning writers fail to narrow the subject to a workable idea. Such a sharp focus could be on an individual, an episode, or theme.

The next step should take the writer to the *Reader's Guide to Periodical Literature.* The *Guide* is a cumulative index of published authors, subjects and titles that is current to within two weeks prior to the week of search. Using this reference the writer will pay particular attention to coverage of his selected subject in recent years by all publications to determine if his idea is still fresh and would not violate the principle of exclusiveness. He will also take notes to aid researching information for the article.

The writer may also need to research other specific indices. The *Air University Index* references all items that have appeared in service-oriented publications. Other special indices show entries in periodicals pertaining to numerous other subjects. The writer may also wish to consult the Library Card Catalogue, the *Cumulative Book Index,* or the *Book Review Index,* biographical dictionaries, encyclopedias, newspapers, and pamphlets to learn all he possibly can about his subject. It is not uncommon for a writer to spend days, weeks, or even months collecting information before an interview or visit. One writer, preparing to do a personality sketch on a well-known composer, spent three months reading about symphonies, two months studying the man's works, and one month interviewing people who knew the musician. Only then did he feel prepared to interview the man.

Complete research must also include learning all the writer can about his intended market. Once it has been decided who the interested readers are, then the writer can determine what they read. Here one or more of the many market directories will be of invaluable assistance.

Once the market has been selected the next step is to obtain at least three recent issues of the magazine. With these the writer can more closely examine content for literary style, taboos, subject matter, and length of published articles. A study of advertising will further reveal information about the magazine's readers and where they are. This analysis helps the author to know this audience and tailor the article to fit their needs.

As the writer examines the magazines, he must be alert to the literary style or approach a magazine takes in presenting a subject. For instance, several magazines might handle a piece dealing with the Defense Information School, but each would treat it in an entirely different way. The *NEA Journal* would like to know the concepts and techniques of instruction, the *RCA Electronic AGE* would be interested in the use of radio-television equipment, *All Hands* might want a story about the faculty and students, *Parade Magazine* might prefer emphasis on the educational angle and benefits to the individual, and *Quill* might prefer a story on the professionalism of military journalists.

After determining the basic approach, the writer analyzes further to see how the material is written. He must observe the character of the language, whether it is scholarly or adventurous, technical or general, personal or formal, humorous or serious. The writer must also look for taboos on subject matter and content. Some magazines will not print slang, others will not mention competitors. Additionally, the writer should examine the magazine for its use of illustrations–pictures, drawings, cartoons, charts, graphs, diagrams, etc.–and then plan appropriate artwork to accompany the article.

With all the research and market analysis completed, the author should turn to his outline which will be developed until the frame is filled with details, explanations, anecdotes, and items that contribute directly to the article.

## OUTLINING MAGAZINE ARTICLES

An outline is a valuable aid in magazine writing. It enables you to evaluate and organize your material beforehand so the article may be written easier and faster.

Once an outline is prepared, you can concentrate strictly on the actual writing of your article. You'll know what facts you will use and where and how you will use them. A magazine article outline may be divided into five parts:

I. PURPOSE–Every article has a purpose. This part contains the reason you're writing the article and what you hope to accomplish by it. It sets a course to follow once you start writing.

II. SOURCES–This part lists the sources from which you may get interviews, research material, and illustrations.

III. PLAN OF DEVELOPMENT–Here, you list your pertinent facts, anecdotes, subtitles or major areas of coverage, et cetera, in the order you wish to present your material.

IV. POSSIBLE MARKETS–This part lists some of the article's prospective markets.

V. MARKET ANALYSIS–This part contains an analysis of the contents of the magazines you have selected as possible markets.

Figure 8-1 shows an example of a typical magazine article outline.

## WRITING THE ARTICLE

As the categories of magazines articles overlap, so do the methods of writing used in each. However, a common pattern can be found.

A major element of most articles, one that gives flesh and blood to the story, is the anecdote. Gordon Gaskill, in *The Writer's Handbook*, sums it up this way: "The average article bought by the big magazines today is crammed full of anecdotes. And by anecdotes I mean any specific, short, significant story, or incident."

Generally, a magazine article can be divided into four components; the TITLE, the LEAD, the BODY, and the CONCLUSION.

### THE TITLE

The title of a magazine article gives the reader a good idea of what the article is about. It usually features a short, terse statement designed to attract his attention or to arouse his curiosity. It should make the reader want to read the article immediately.

A title, like the article itself, should be slanted towards a particular market. Each magazine has its own requirements with regard to style, length, and typographical arrangement. Some magazines prefer titles which summarize the information in the article. Others want titles which are descriptive or feature striking statements. Still others favor titles which feature questions, quotations, direct appeal, or aliteration.

In developing a title for an article, the writer must be honest. He shouldn't mislead the reader with facts that aren't supported by the article. He should avoid exaggeration or sensationalism.

The title should convey the tone and spirit of the material featured in the article. Declarative sentences with concrete nouns and active verbs are best.

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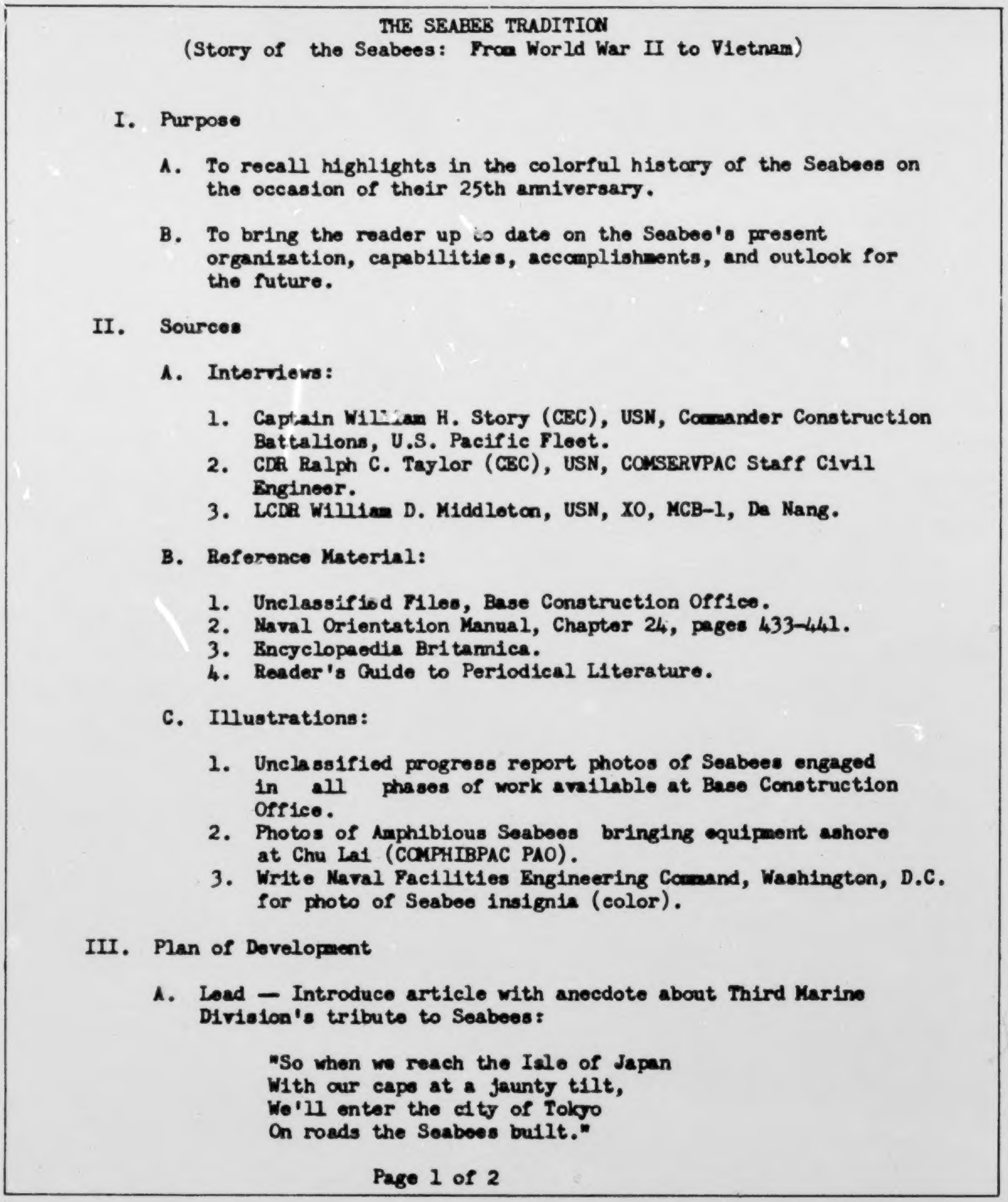

THE SEABEE TRADITION
(Story of the Seabees: From World War II to Vietnam)

I. Purpose

A. To recall highlights in the colorful history of the Seabees on the occasion of their 25th anniversary.

B. To bring the reader up to date on the Seabee's present organization, capabilities, accomplishments, and outlook for the future.

II. Sources

A. Interviews:

1. Captain William H. Story (CEC), USN, Commander Construction Battalions, U.S. Pacific Fleet.
2. CDR Ralph C. Taylor (CEC), USN, COMSERVPAC Staff Civil Engineer.
3. LCDR William D. Middleton, USN, XO, MCB-1, Da Nang.

B. Reference Material:

1. Unclassified Files, Base Construction Office.
2. Naval Orientation Manual, Chapter 24, pages 433-441.
3. Encyclopaedia Britannica.
4. Reader's Guide to Periodical Literature.

C. Illustrations:

1. Unclassified progress report photos of Seabees engaged in all phases of work available at Base Construction Office.
2. Photos of Amphibious Seabees bringing equipment ashore at Chu Lai (COMPHIBPAC PAO).
3. Write Naval Facilities Engineering Command, Washington, D.C. for photo of Seabee insignia (color).

III. Plan of Development

A. Lead — Introduce article with anecdote about Third Marine Division's tribute to Seabees:

"So when we reach the Isle of Japan
With our caps at a jaunty tilt,
We'll enter the city of Tokyo
On roads the Seabees built."

Page 1 of 2

165.32.1

Figure 8-1.—Example of a magazine article outline. An outline will enable you to evaluate and organize your material beforehand so the article can be written easier and faster.

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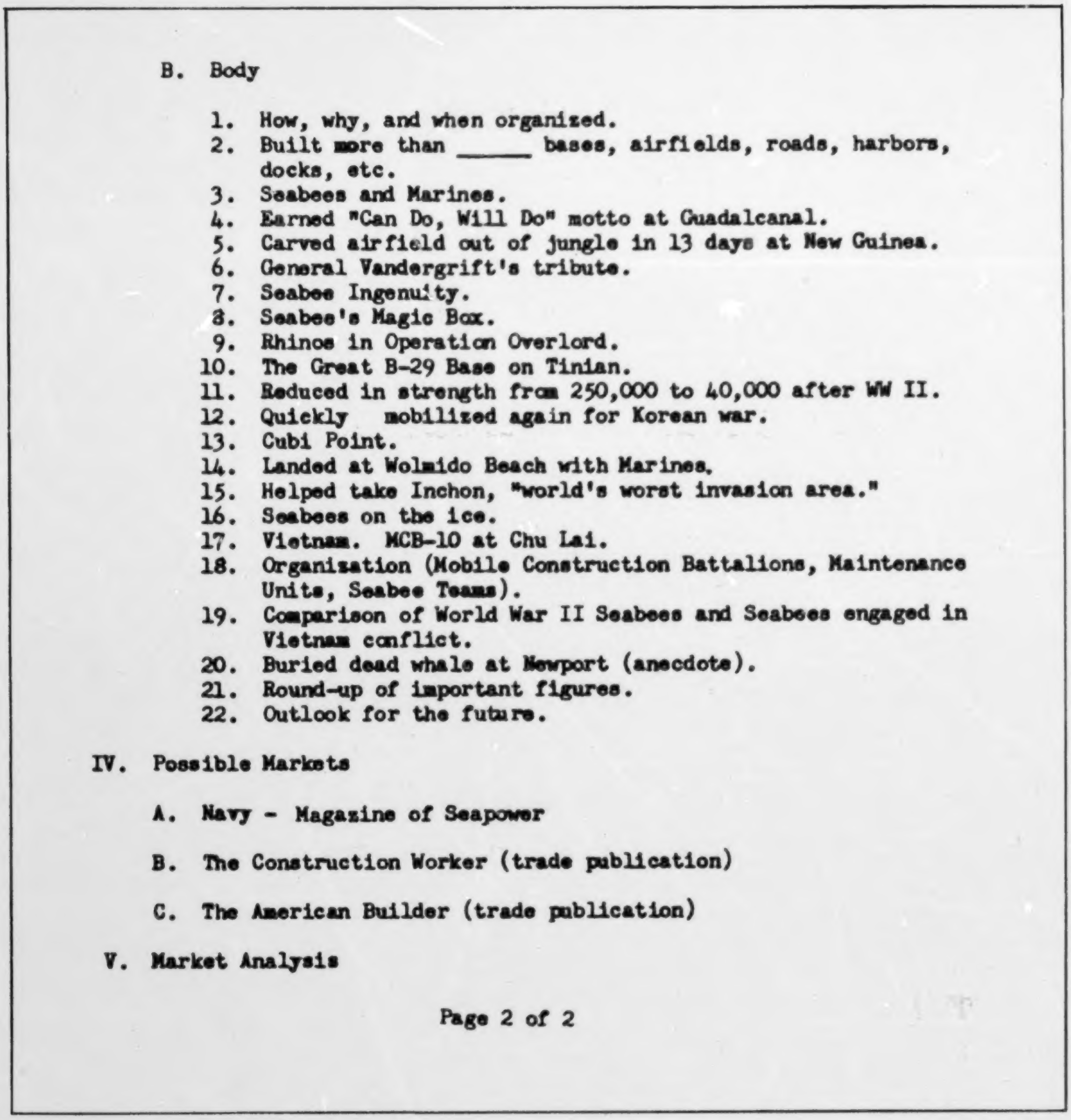


B. Body

1. How, why, and when organized.
2. Built more than ______ bases, airfields, roads, harbors, docks, etc.
3. Seabees and Marines.
4. Earned "Can Do, Will Do" motto at Guadalcanal.
5. Carved airfield out of jungle in 13 days at New Guinea.
6. General Vandergrift's tribute.
7. Seabee Ingenuity.
8. Seabee's Magic Box.
9. Rhinos in Operation Overlord.
10. The Great B-29 Base on Tinian.
11. Reduced in strength from 250,000 to 40,000 after WW II.
12. Quickly mobilized again for Korean war.
13. Cubi Point.
14. Landed at Wolmido Beach with Marines.
15. Helped take Inchon, "world's worst invasion area."
16. Seabees on the ice.
17. Vietnam. MCB-10 at Chu Lai.
18. Organization (Mobile Construction Battalions, Maintenance Units, Seabee Teams).
19. Comparison of World War II Seabees and Seabees engaged in Vietnam conflict.
20. Buried dead whale at Newport (anecdote).
21. Round-up of important figures.
22. Outlook for the future.

IV. Possible Markets

A. Navy - Magazine of Seapower

B. The Construction Worker (trade publication)

C. The American Builder (trade publication)

V. Market Analysis

Page 2 of 2

165.32.2

Figure 8-1.—Example of a magazine article outline—continued.

Few writers develop a title before they write the article. They usually begin writing the article first, hoping that something in the facts will help create an interesting title.

## THE LEAD

The lead of a magazine article is similar to the lead of a news story, except that it's often longer and more difficult to write. It may run only one paragraph in length, or it may run as much as 10 percent of the entire article.

Whatever space is allotted to it, a lead must, without wasting words, accomplish the following:

- Indicate the central idea to be conveyed in the article.
- Contain a hint of the spirit and movement of the article.
- Locate the subject as to time and place.
- Show any relation which may exist between the facts and the reader.
- Generate enough interest to make the reader want to read the rest of the article.

The lead is the most important part of a magazine article. If it fails to sustain the reader's interest, he won't read the article. Because of this, many professional writers spend more time developing a good lead than in writing any approximately equal part of the article. As trite as the expression may be, a good writer knows that a story "well begun is half done."

Leads for magazine articles, like those for news stories, should be written in a manner appropriate to the subject matter.

## THE BODY

The title of an article attracts the reader's attention. The lead arouses his curiosity, stimulates his interest, and whets his appetite for more facts. The body of the article must keep the reader interested.

Keeping the reader interested for two or three thousand words is a tough job. To do it, you *must carefully weigh every word, every sentence*, and every paragraph. The facts you use must not only be interesting in themselves, but they must be presented in an interesting manner.

The body of a narrative or personal experience story is probably the easiest to write. All you have to do is set down the details in the order in which they happened. This is the simplest way to write the story, because you can depend on the action to hold the reader's interest.

But an article which contains no action and just presents factual information is harder to write. You are constantly restricted by the facts themselves, yet you must use skill and imagination in presenting them. The facts must flow from the article naturally, without awkward pause or sudden changes.

Paragraphs should be written so they interlock. The end of one paragraph should naturally lead into the beginning of the next. Transitions should be accomplished so that the reader isn't aware of them.

The key to making the body of the article interesting is to insert anecdotes, specific examples, and hypothetical situations. These help illustrate points and emphasize important facts.

## THE CONCLUSION

A magazine article should end as dramatically as it began. If possible, use an anecdote which typifies the main points presented in the body. The conclusion should neatly and succinctly tie together all the threads of the article and bring it to a smooth finish. It should make the reader happy to have read the article and also leave him with the impression the writer wants to make.

Skillful writing is essential to the magazine article. A discussion on how to write in an informative and interesting manner is beyond the scope of this chapter. However, attention is invited to the bibliography in Appendix II.

## FINDING A MARKET

In most cases, a writer will have a particular publication or a list of possible publications in mind as soon as he gets an idea for a magazine article.

To obtain a market for his article, the JO uses a QUERY LETTER to ask a particular editor if he would be interested in the article contemplated. Most editors do not have time to read full articles on every subject proposed by writers and prefer query letters where nonfiction is concerned.

The query letter should be prepared in a business letter form and should be meticulous in style, punctuation, grammar, and spelling. A poorly written query letter from an unknown writer stands little chance of action with an editor.

The query letter should contain:

- A strongly-written description of the proposed subject.
- A proposed word length.
- A suggested title.
- The writer's qualifications for writing the article, including a brief statement of his writing experience.
- A statement that the writer understands he will submit the article "on speculation"—that is, without obligation to the publisher.

If the editor is interested in the idea as proposed in the query letter, he will give the writer a "go-ahead." If the first editor can't use the proposed article, the writer queries a second magazine that might be interested, and then a third and so forth until the list of potential markets is exhausted.

## RIGHTS AND COPYRIGHTS

While the writer need not be an expert in the field of copyright law, he nevertheless should have a working knowledge of the subject.

The publisher usually applies for "first serial rights" on the article, which authorizes him to publish it for the first time and which protects the material against plagiarism. The magazine uses a blanket copyright for the whole issue, buying individual rights from each author in advance.

In dealing with the writer, the publisher draws no contracts per se; usually the check paying for the article carries a statement of the rights being sold to the magazine and explains that endorsement of the check transfer these rights to the publisher.

Although a manuscript cannot be copyrighted until published, the writer's creation is still protected—by common law. If this work is plagiarized, the writer may sue for damages under the laws of unfair competition.

Chapter 10 of this manual contains further information on the laws of copyright and also tells you how to secure a copyright on your own material.

## REVIEW AND CLEARANCE

The Navy has a regulation which permits Journalists, as well as other Navy writers, to accept payment for articles under the following conditions: the writing must be done during off-duty time; and the writer may not receive payments for any writing which his duty requires him to provide.

Navy Regulations provide that material for publication on professional, political or international subjects must state clearly that the opinions or assertions contained therein are those of the writer and are not to be construed as official or reflecting the views of the Navy Department.

Nor, will you as a JO, make a commitment to furnish an official manuscript (or any personal manuscript which deals with military matters or has national or foreign policy implications) to any nonofficial publication without first submitting the manuscript to the Chief of Information as prescribed in *U.S. Navy Public Affairs Regulations.*

If your article is not on the subjects described above, it may be submitted to a publisher without prior clearance. However, CHINFO requires that one copy of your manuscript, if published, be forwarded to the Office of Information for inclusion in Navy Department files.

Complete details concerning review and security clearance of prospective magazine articles may be found in *Public Affairs Regulations.*

## CHAPTER 9

# COPY EDITING

One of the most important and exacting jobs on any publication is giving written copy the final professional touch of accuracy before it is sent to a typist or linotypist in the composing room. This job of catching and correcting inaccuracies before they can be printed and distributed is called COPY EDITING.

Readers may have a high regard for a newspaper that is carefully edited, but they quickly lose respect for one that is sloppy and full of errors.

The copy editor of both civilian and Navy publications represents the last line of defense against incorrect copy reaching the reader. It is his job to make sure nothing gets by unless it meets certain standards. He is the guardian of both style and accuracy.

The copy editor is always on the alert for questionable facts, ambiguous statements, and violations of office policy. It is his responsibility to catch errors in grammar, spelling, syntax, punctuation, capitalization, etc. He cuts out words or sentences that are not needed and adds copy when necessary for clarity, emphasis, or continuity.

Restoring objectivity to a story in places where a writer may have editoralized, quoted out of context, or inserted opinion without attribution to a source or pertinent authority, is also the responsibility of the copy editor. He should be constantly alert for statements of a libelous or slanderous nature (libel and slander are discussed in chapter 10).

The copy editor on a civilian newspaper has one additional function. He writes headlines for the stories he edits. The Navy copy editor, unless he is editing a story for use in the ship or station newspaper, writes no headlines for outside releases because he has no idea of the style and format and individual editorial needs of all the newspapers that receive news releases from his office. It is, however, sometimes appropriate to put a brief heading on a story to readily identify its subject. However, the Navy copy editor doesn't have to worry about the technical aspects of headline writing which are discussed in chapter 16.

Like any typical, beginning newswriter, a JO striker is dismayed to see his "literary masterpiece" chopped up, pasted back together again, and scored with the copy editor's pencil. But two heads are usually better than one. Most experienced writers will admit that the final result, despite its mangled appearance, is a better piece of writing.

Security is of the utmost importance in the Armed Forces. The responsibility for security lies with every person who in any way handles a story, but the copy editor sometimes represents the last defense against a possible violation. If you have doubts about the security classification of any information you receive, check it with your security officer.

This chapter will acquaint you with the standard symbols and style used by the copy editor and will explain the procedures and functions of copy editing. The basic pattern of news style in this chapter follows the style of the Associated Press and United Press International. Most newspapers in the country now use this style.

## COPY EDITING PROCEDURES

Copy editing follows a set system of procedure. To be absolutely accurate, a good copy editor should read every story three times. First, he reads the story quickly to grasp its meaning and note its arrangement. Second, he rereads the story more slowly and more thoroughly, correcting every mistake and adding or deleting as necessary. Third, he reads the story again to check his own corrections. This time he makes sure that no new errors occurred in copy editing and that the story reads smoothly. If the story contains too many mistakes and it appears obvious that copy editing won't improve it, the story goes back to the originating JO for rewriting.

## PREPARING THE ROUGH

The original copy of a story is known as a ROUGH. It is normally typed double spaced on one side of the paper only. In general a JO follows the same format in typing a rough as he does a finished Navy news release. It does not have to be as neat, however, and may include the necessary corrections, additions or deletions. The rough obviously does not need the letterhead information usually carried at the top of a release ready for dissemination. It is a recommended practice in large offices for the author to put his last name on the rough. This enables the copy editor (usually the PAO or the senior JO) to identify the writer.

## COPY EDITING SYMBOLS

To prepare copy for reproduction in its final form, the copy editor employs a special set of shorthand symbols (see fig. 9-1) to indicate the changes he wants made.

For example, if the writer forgets to capitalize a letter such as the "M" and "P" in mr. poindexter, here is what the copy editor does: using a soft lead pencil, which is the tool of his trade, he would inscribe three horizontal lines under each letter that needs capitalization. The copy will then look like this:

$\underline{\underline{\underline{\text{m}}}}\text{r. }\underline{\underline{\underline{\text{p}}}}\text{oindexter.}$

When the office secretary (most large PA offices ashore have civilian typists or Navy Yeomen to take care of routine clerical tasks such as this, but afloat, in most cases, it will be the JO himself) types the final draft or the linotypist sets it in type, the copy editor's shorthand tells him that the final work should read:

Mr. Poindexter.

Most of the copy editing symbols described in figure 9-1 are standard to both the Navy and commercial media. There will be only minor variations from one newspaper to another. You should learn these symbols and use them to make changes in your own copy and the copy of others.

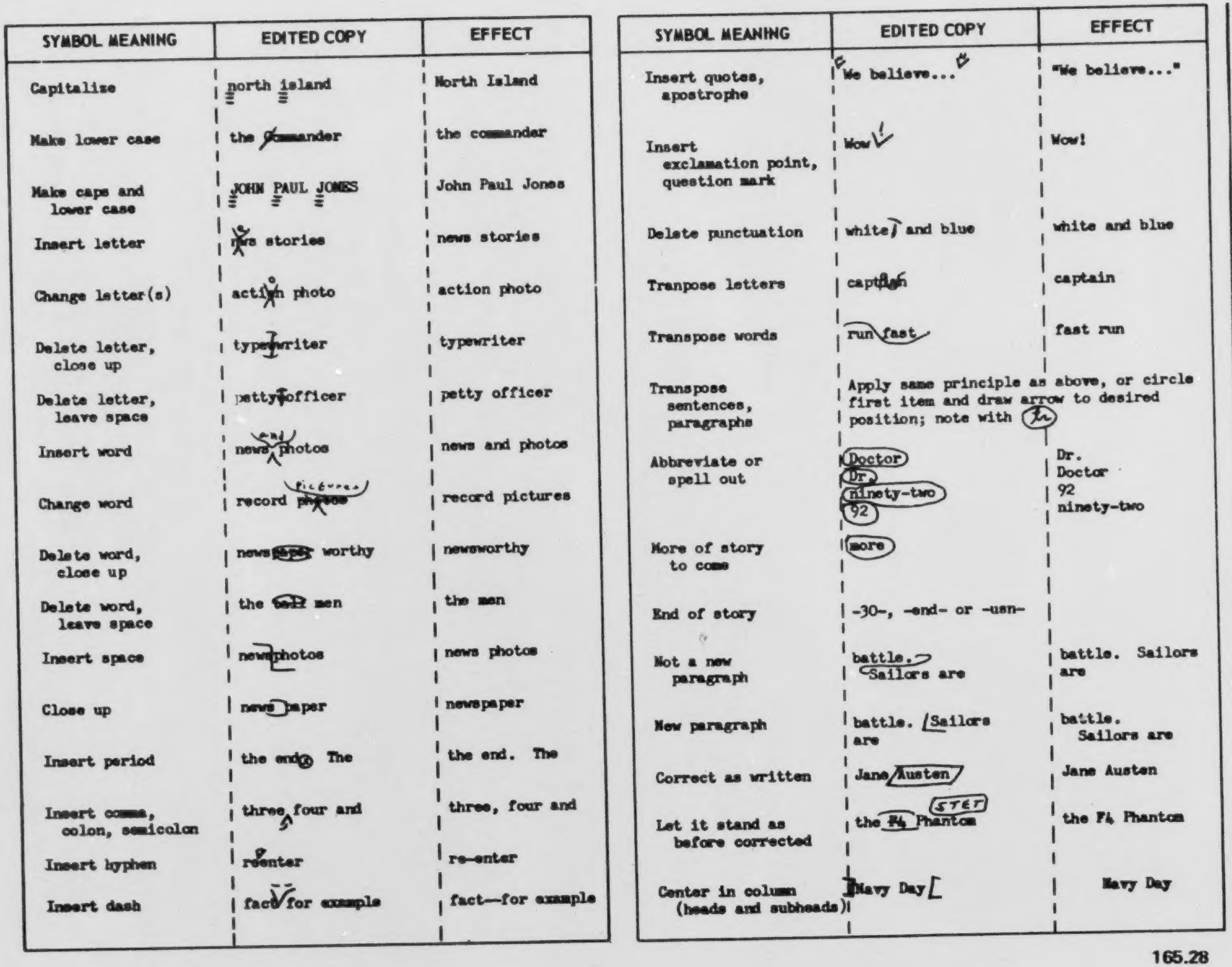
## RULES OF COPY EDITING

Here are the basic rules to keep in mind when copy editing stories using the appropriate symbols:

1. Use a soft black lead pencil.
2. Make corrections above or within the lines where mistakes occur.
3. Place the necessary copy editing symbols at their correct points of insertion. An example of a copy edited story is shown in figure 9-2.
4. Write legibly. Your longhand corrections will not do any good if they cannot be understood.
5. Use scissors and paste, or stapler, to move a paragraph from one position in a story to another.
6. If you want to add a new paragraph to the story, do not write it out in longhand in the margin or on the back of the original story. Type it out, then insert it where it belongs, using scissors and paste or scotch tape.
7. Keep in mind that after you copy edit a story, you should have a finished product. Any obvious mistakes which slip by will be the copy editor's, not the writer's.

## COPY EDITING GUIDELINES

As a Journalist assigned copy editing duties, you should always strive for accuracy rather than speed. You might adopt the slogan, "All I miss, they'll print." Before you try filling the



| SYMBOL MEANING | EDITED COPY | EFFECT |
|---|---|---|
| Capitalize | north island | North Island |
| Make lower case | the Commander | the commander |
| Make caps and lower case | JOHN PAUL JONES | John Paul Jones |
| Insert letter | nws stories | news stories |
| Change letter(s) | actian photo | action photo |
| Delete letter, close up | typeewriter | typewriter |
| Delete letter, leave space | pettyyofficer | petty officer |
| Insert word | and<br>news photos | news and photos |
| Change word | pictures<br>record photos | record pictures |
| Delete word, close up | newspaper worthy | newsworthy |
| Delete word, leave space | the best men | the men |
| Insert space | newsphotos | news photos |
| Close up | news paper | newspaper |
| Insert period | the end The | the end. The |
| Insert comma, colon, semicolon | three four and | three, four and |
| Insert hyphen | reenter | re-enter |
| Insert dash | fact for example | fact—for example |

| SYMBOL MEANING | EDITED COPY | EFFECT |
|---|---|---|
| Insert quotes, apostrophe | We believe... | "We believe..." |
| Insert exclamation point, question mark | Wow ! | Wow! |
| Delete punctuation | white, and blue | white and blue |
| Tranpose letters | captian | captain |
| Transpose words | run fast | fast run |
| Transpose sentences, paragraphs | Apply same principle as above, or circle first item and draw arrow to desired position; note with tr | |
| Abbreviate or spell out | Doctor<br>Dr.<br>ninety-two<br>92 | Dr.<br>Doctor<br>92<br>ninety-two |
| More of story to come | more | |
| End of story | -30-, -end- or -usn- | |
| Not a new paragraph | battle.<br>Sailors are | battle. Sailors are |
| New paragraph | battle. Sailors<br>are | battle.<br>Sailors are |
| Correct as written | Jane Austen | Jane Austen |
| Let it stand as before corrected | STET<br>the F4 Phantom | the F4 Phantom |
| Center in column (heads and subheads) | Navy Day | Navy Day |

165.28

Figure 9-1.—Copy editing symbols.

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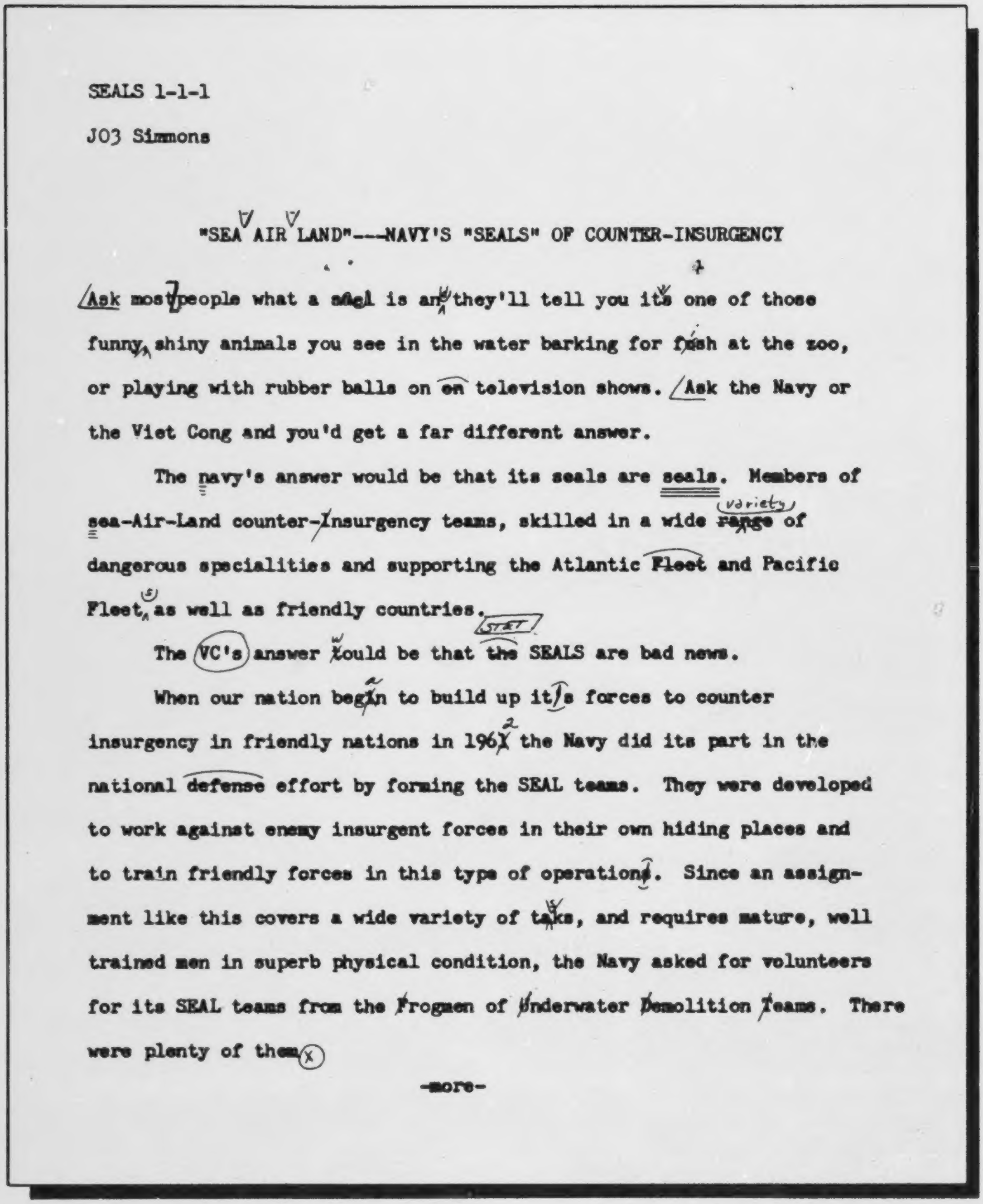

SEALS 1-1-1

J03 Simmons

"SEA AIR LAND"---NAVY'S "SEALS" OF COUNTER-INSURGENCY

Ask most people what a sael is an they'll tell you its one of those funny shiny animals you see in the water barking for fish at the zoo, or playing with rubber balls on ~~on~~ television shows. Ask the Navy or the Viet Cong and you'd get a far different answer.

The navy's answer would be that its seals are seals. Members of sea-Air-Land counter-Insurgency teams, skilled in a wide ~~range~~ variety of dangerous specialities and supporting the Atlantic Fleet and Pacific Fleet as well as friendly countries.

STET

The VC's answer could be that the SEALS are bad news.

When our nation begin to build up it's forces to counter insurgency in friendly nations in 1961 the Navy did its part in the national defense effort by forming the SEAL teams. They were developed to work against enemy insurgent forces in their own hiding places and to train friendly forces in this type of operations. Since an assignment like this covers a wide variety of taks, and requires mature, well trained men in superb physical condition, the Navy asked for volunteers for its SEAL teams from the Frogmen of Underwater Demolition Teams. There were plenty of them

-more-

165.29.1

Figure 9-2.—An example of a copy edited story.

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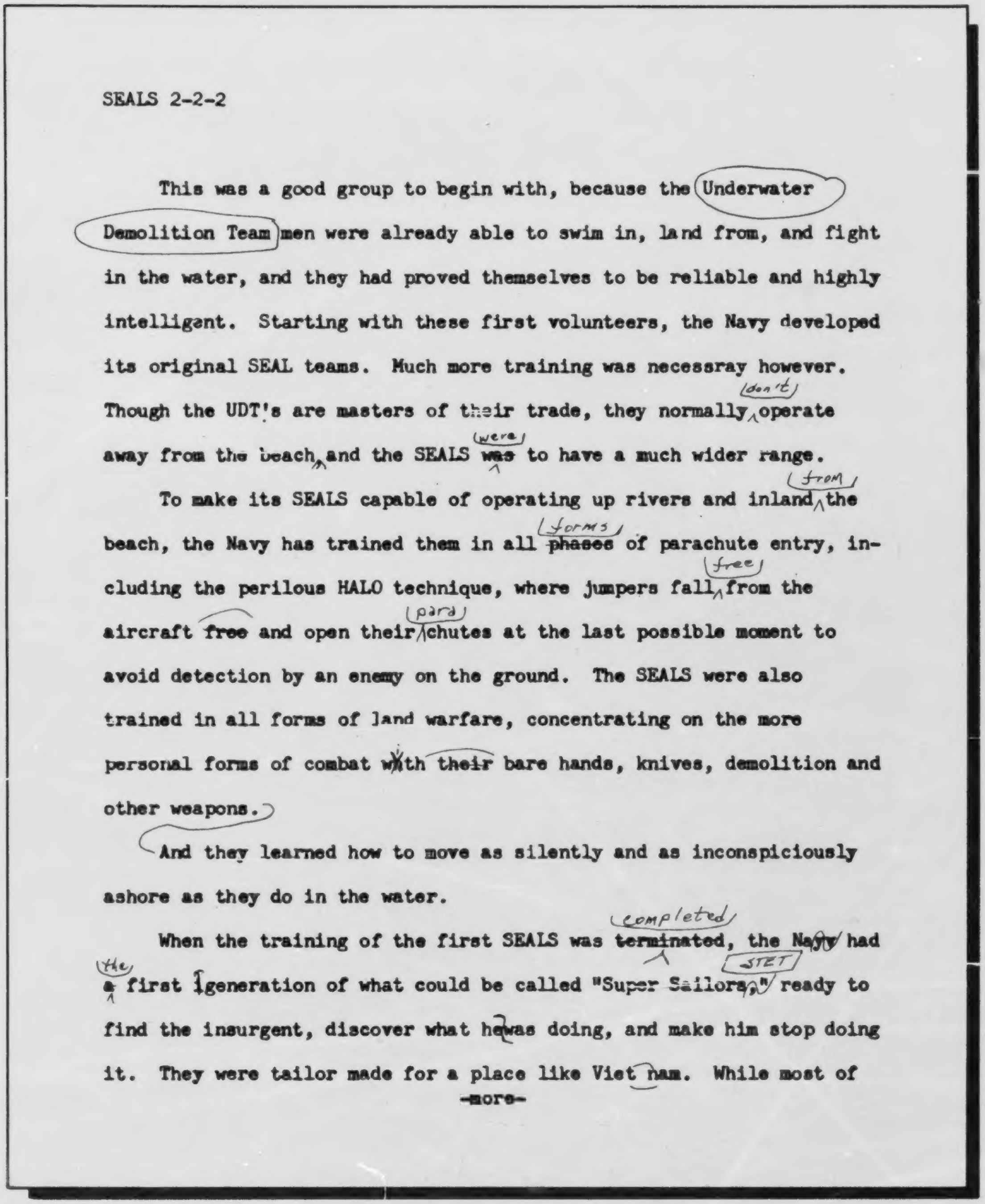

SEALS 2-2-2

This was a good group to begin with, because the Underwater Demolition Team men were already able to swim in, land from, and fight in the water, and they had proved themselves to be reliable and highly intelligent. Starting with these first volunteers, the Navy developed its original SEAL teams. Much more training was necessray however. Though the UDT's are masters of their trade, they normally don't operate away from the beach, and the SEALS ~~was~~ were to have a much wider range.

To make its SEALS capable of operating up rivers and inland from the beach, the Navy has trained them in all ~~phases~~ forms of parachute entry, including the perilous HALO technique, where jumpers fall free from the aircraft ~~free~~ and open their parachutes at the last possible moment to avoid detection by an enemy on the ground. The SEALS were also trained in all forms of land warfare, concentrating on the more personal forms of combat with ~~their~~ bare hands, knives, demolition and other weapons.

And they learned how to move as silently and as inconspiciously ashore as they do in the water.

When the training of the first SEALS was ~~terminated~~ completed, the Navy had ~~a~~ the first generation of what could be called "Super Sailors," STET ready to find the insurgent, discover what he was doing, and make him stop doing it. They were tailor made for a place like Vietnam. While most of

-more-

165.29.2

Figure 9-2.—An example of a copy edited story—continued.

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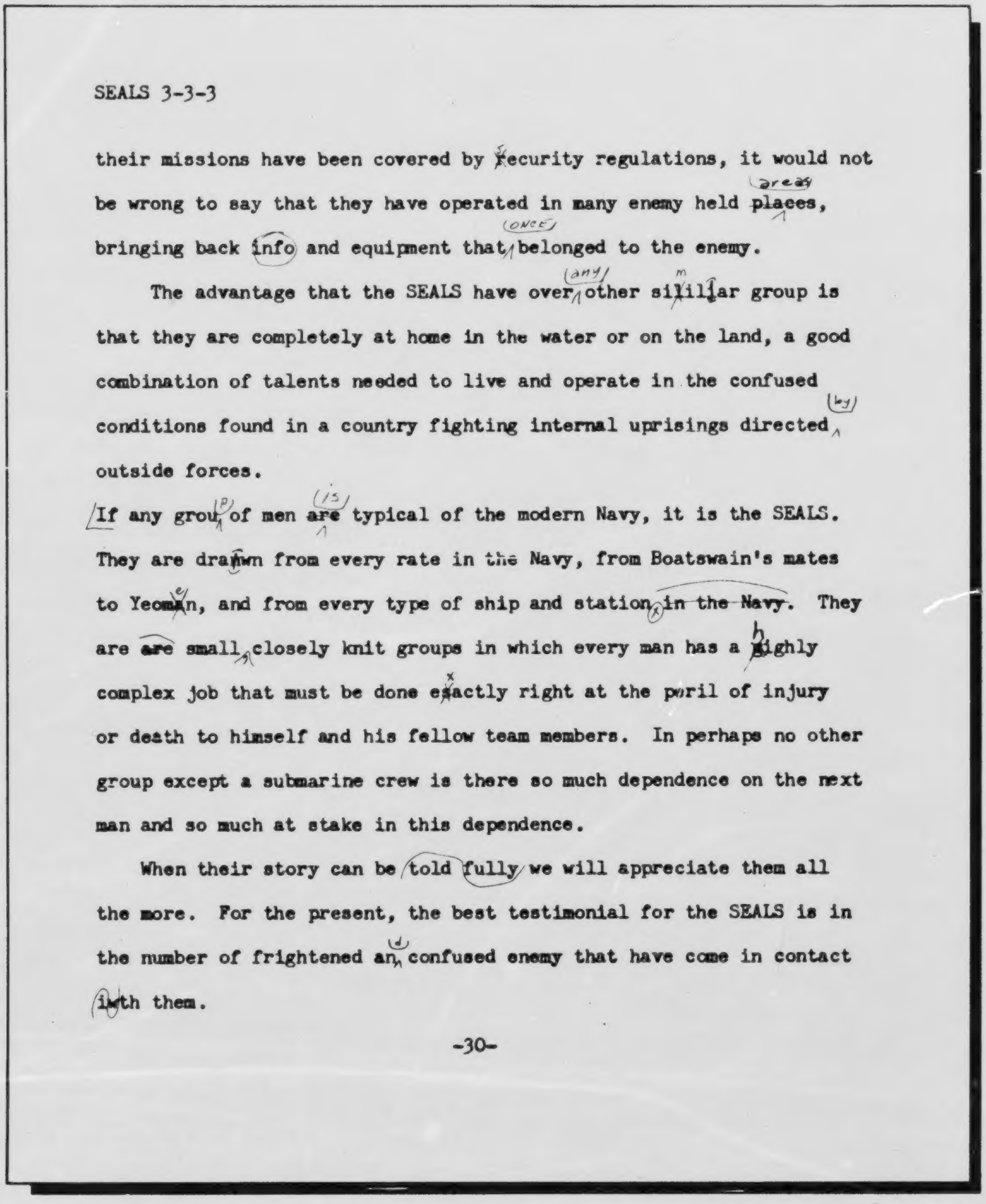

SEALS 3-3-3

their missions have been covered by security regulations, it would not be wrong to say that they have operated in many enemy held ~~places~~ areas, bringing back info and equipment that (once) belonged to the enemy.

The advantage that the SEALS have over (any) other sililar group is that they are completely at home in the water or on the land, a good combination of talents needed to live and operate in the confused conditions found in a country fighting internal uprisings directed (by) outside forces.

If any grou(p) of men ~~are~~ (is) typical of the modern Navy, it is the SEALS. They are drawn from every rate in the Navy, from Boatswain's mates to Yeoman, and from every type of ship and station ~~in the Navy~~. They are ~~are~~ small, closely knit groups in which every man has a highly complex job that must be done exactly right at the peril of injury or death to himself and his fellow team members. In perhaps no other group except a submarine crew is there so much dependence on the next man and so much at stake in this dependence.

When their story can be told fully we will appreciate them all the more. For the present, the best testimonial for the SEALS is in the number of frightened an(d) confused enemy that have come in contact iwth them.

-30-

165.29.3

Figure 9-2.—An example of a copy edited story—continued.

seat of copy editor, make sure you have a copy of a locally produced style guide. Another handy reference is the *Armed Forces News Style Guide, NAVSO P2456.* Both are designed to standardize all newswriting and word usages for internal newspapers and external or public news releases.

## STYLE

Everyone in your office should be acquainted with the locally accepted style guide, but it is up to the copy editor to catch any violations of good style.

It is annoying for a news editor to pick up a Navy story, for example, and find "avenue" spelled out one time, abbreviated as "ave." a second time, and used as "av." a third time.

An office which is careless or inconsistent about little things may eventually become careless or inconsistent about big things. Once a news medium start losing respect for you, you might as well close shop. No newspaper will take the chance of publishing material which is sloppy or carelessly prepared.

Spelling, punctuation, capitalization, abbreviation, and other mechanical aspects of grammar are details of writing which have a tremendously important impact on the clarity, readability, and effectiveness of your copy. Once your office gets away from using a set style guide, your news copy will slowly become a hodge-podge of inconsistencies.

## EDITORIALIZING

Editorializing means that a writer consciously or unconsciously expresses doubt, censure, or praise in a news story. The only persons permitted to express an opinion in a straight news story are the persons in the story itself. And then the opinion must be quoted or attributed to the person who gave it.

News stories should be written in the third person. The writer should NEVER inject himself into a story unless he is writing under a byline. Facts should be reported as they are found without personal pronouns referring to the writer.

Writing an editorial, which is an article in a newspaper or magazine giving the editor's views or those of the person or persons in control of the periodical, is covered in chapter 15. The electronic media also use editorial opinion in special programs. Editorials require a very specialized type of writing with which you will become acquainted later on.

Here are a few examples of editorializing in straight news copy:

| | |
|---|---|
| POOR: | Lt. Post is exceptionally well qualified for the position. |
| IMPROVED: | Lt. Post has a degree in law and has eight years of experience as a Navy legal officer. |
| POOR: | An interesting program is planned for tonight at the Enlisted Men's Club. |
| IMPROVED: | Here is tonight's program at the Enlisted Men's Club. |
| POOR: | The decision was unjust. |
| IMPROVED: | The Judge Advocate General ruled the decision unjust. |

## CONTRADICTIONS

A writer sometimes contradicts himself in a story without realizing it. When contradictions occur, the copy editor should delete them or rearrange the facts more logically. Here are a few examples of typical contradictions:

> Robinson's keen sense of responsibility, devotion to duty, and hard work finally paid off May 16 when he was advanced to Commissaryman Third Class.
>
> The 16-year veteran. . . .

If Robinson is such a responsible and devoted worker, why did it take him 16 years to make third class? The reader will assume that Robinson is not too bright or that the Navy does not reward good men.

> A combat veteran of World War II, the Korean conflict and the Vietnam War,

Captain Garlin wears the American Defense Medal, the World War II Victory Medal, the Navy Occupation Service Medal, the National Defense Service Medal, and the National Security Medal.

The captain may be a veteran of three wars, but his medals indicate he has seen no combat.

Chief Clayborne Began striking for Personnelman aboard the destroyer *USS Mitchell* in 1945.

The Personnelman rating was established in 1948, so Chief Clayborne could not have been a PN striker in 1945. He must have started out in another rating.

Despite this 3-15 record and his 7.89 earned run average, Bob Baker is considered a good pitcher.

Baker's pitching record speaks for itself. Classifying him as a "good pitcher" is opinionated and contradictory. The writer would have to do a lot of explaining to justify his comment.

## INCOMPLETENESS

Every JO should have a "news sense" that tells him which facts to collect and use and which facts to ignore. But if the writer does not have this ability or momentarily loses it, the copy editor must stop stories which are incomplete or inadequate and return them to the writer for amplification. This will save you the trouble of answering phone calls from news media who want more detailed information.

For example, take this story:

> A Navy ground crewman was killed in an accident at the U.S. Naval Air Station, Atsugi, the Navy announced today.
>
> The Crewman has been identified as Frank Saxton of Chicago, Ill. He was directing a plane from the flight line onto a taxi-way when the accident occurred.
>
> Bystanders reported he walked into the blades of the spinning propeller. The pilot of the plane was attached to a squadron operating from the aircraft carrier Enterprise.

This story is compact and clearly written, but it won't satisfy the demands of news media. Among other things, they will want to know:

1. When the accident occurred. The Navy announced the story TODAY, but nowhere does it say when the accident actually happened.
2. More detailed information on the victim. Readers will want to know his middle initial, his age, his rate, home town addresses, and data on his next of kin.
3. How the accident happened. The facts here are too generalized and vague.
4. What the plane was doing at Atsugi, when it was attached to an aircraft carrier.
5. The name of the squadron and where the carrier is operating.

A good copy editor should anticipate these questions. With a little copy editing the story may look like this:

> A Navy ground crewman was killed by the spinning blades of an aircraft propeller last night at the U.S. Naval Air Station, Atsugi.
>
> The crewman was identified as Airman Frank J. Saxton, 20, USN, son of Mr. and Mrs. Andrew S. Saxton of 8238 Laurel St., Chicago, Ill.
>
> The accident occurred at 7:45 p.m., Japan time. The crewman was directing an AD Skyraider from the flight line onto a taxi-way during a night exercise.
>
> Saxton noticed a flare pot near the plane's right landing gear and signaled the pilot to stop. As he attempted to move the object from the plane's path, he slipped in front of the aircraft and fell into its spinning propeller.
>
> The plane and pilot are attached to Attack Squadron 93, normally based aboard the USS Enterprise. They were participating in night operations at Atsugi while the carrier was docked at Yokosuka.

## NAMES

"Names make news," but they also make headaches for the copy editor. Is the man's name HAUFMAN, HOFFMAN, or HAUFMANN? Did the writer accidentally leave the "h" off the name SMIT, or is that how the name is actually spelled? How about FRANCES JONES in this story? The writer implies it is a he, but males usually do not spell their names that way. The names PAT, SHIRLEY, CAROL, MARION, JEAN, CLAUDE, MERLE and JERRY could be either male or female. This could lead to some embarrassing situations. And what do you do when you run across a name like Stanley Wozniawirsbinski? You may not be able to pronounce it, but you had better make sure that it's spelled correctly. To eliminate confusion for the typist or linotypist, when a name like Ppandrwske or Wozniawirsbinski is correct as written, simply draw a box around the odd but properly spelled name as shown in figure 9-1.

## NUMBERS

"Numbers don't lie," but a good copy editor frequently proves them wrong. Always be wary of numbers involving money, ages, dates, addresses, distance, performance records, statistical data, and other compilations. If a number looks questionable, always refer it to the writer for verification.

A BM1 may be only 23 years old, but most likely he is 32. A seaman whose age is listed as 42 may really be 24. The JO who wrote the story may have hit the keys wrong on his typewriter. The beginning of a story may say that seven men were killed or injured in a plane crash, yet the casualty list may contain the names of only six. Readers will want to know what happened to the seventh name. A story may announce the opening of a new commissary on March 12. A check with your calendar, however, indicates that March 12 is a Sunday, and commissaries are not normally opened on Sundays.

Another story says that ET1 Jack Kelly, was married four years ago. However, his children are mentioned and their ages are listed as 7 and 9. Readers will want to know why. Watch the logic in statistical data. Double check league standings to be sure the numbers of wins and losses balance.

Don't use postal box numbers for addresses. People receive their mail in boxes. However, they don't live in them.

In general, spell out all numbers from one to nine, and use numerals for 10 and above.

Numerals are used exclusively in tabular and statistical matters, records, election returns, times, speeds, latitude and longitude, temperatures, highways, distances, dimensions, heights, ages, ratios, proportions, military units, and dates (Fourth of July and July Fourth acceptable). Fifth Avenue, Big Ten, and Dartmouth Eleven are exceptions also.

Times are 6:30 p.m. Monday or 6:30 Monday evening (never use 6:30 p.m., Monday night. Night and p.m. are synonymous).

In a series of numbers, keep the simplest related forms: There are 3 ten-room houses and 40 four-room houses in the development. He has 6 suits, 14 pairs of shoes, but only 1 tie.

Casual numbers are spelled: A thousand times, no! Gay Nineties. Woudn't touch it with a ten-foot pole–but: The flag hung from a 10-foot pole–an exact measure.

Spell out fractions: Three-quarters of a mile.

## SPELLING

If you think you know how to spell well enough to get along without a dictionary, take a crack at these 10 words. Chances are, you will miss a few of them:

1. innoculate or inoculate
2. embarrass or embarass
3. supercede or supersede
4. larnyx or larynx
5. interfered or interferred
6. indispensible or indispensable
7. laision or liaison
8. diphtheria or diptheria
9. harass or harrass
10. accommodate or accomodate

If you selected inoculate, embarrass, supersede, larynx, interfered, indispensable, liaison, diphtheria, harass, and accommodate as the correct words, throw away your dictionary. But, if you missed one or more, start using your dictionary regularly. These are only 10 examples of troublesome words in the Engligh language. Of course, there are thousands more.

Undoubtedly, you have your favorites when it comes to misspelling words. So, you should compile your own list of frequently misspelled words and then start eliminating them from your list.

In mastering words, there are certain basic rules for spelling that will help you. Unfortunately, for every spelling rule, there are numerous exceptions. There are so many exceptions to some spelling rules, they can just barely be classified as rules. This point you must remember–Your dictionary is your final authority.

The most useful of the spelling rules are listed below:

1. When a one-syllable word, or a longer word that keeps the accent on the last syllable, ends in a single consonant preceded by a single vowel, double the final consonant before adding a suffix beginning with a vowel.

Examples: a. Clan, clannish
b. Plan, planned, planning
c. Control, controlled
d. Refer, referring–but, reference (because the accent has shifted away from the last syllable of the basic word)
e. Occur, occurred, occurrence

2. Words ending in a silent e generally retain this e before a suffix beginning with a consonant. When the suffix begins with a vowel, the silent e is usually dropped.

Examples: a. Excite, excitement; late, lately.
b. Tide, tidal; shape, shaping; force, forcible.

3. When the final sound of the word is a soft c, g, or ng, the final e is retained before some suffixes beginning with vowels.

Examples: a. Peace, peaceable.
b. Advantage, advantageous; courage, courageous
c. Change, changeable, but changing.

4. Words ending in y preceded by a consonant usually change the y to i before a suffix. Words ending in y preceded by a vowel do not change the y before a suffix.

Examples: a. Icy, iciest; mercy, merciless; modify, modifies, modifiable; pity, pitiable, pitiful.
b. Obey, obeying; joy, joyful, joyous.

5. For the sound of ee, remember the rhyme, "i before e except after c."

Examples: a. Believe, belief, relieve, relief.
b. Receive, conceive, perceive, conceit.

Exceptions: Weird, seize, neither, leisure, financier, inveigle.

6. The rhyme above ends with "or when sounded as 'a' as in 'neighbor' or 'weigh'."

7. Verbs ending in ie generally change ie to y before ing.

Examples: Die, Dying, lie, lying.

Learning to spell is more a matter of establishing a correct image of each word than of applying rules. Usually the image is a visual one. Knowing the correct pronunciation often helps, but in the English language we have many words for which pronunciation is no guide to spelling (e.g., duty, beauty, grew, blue), so we must rely on the way the word looks. While you are looking up an unfamiliar word, make an effort to fix in mind its spelling along with the meaning and pronunciation.

## PUNCTUATION

Punctuation in writing serves the same purpose as voice inflection in speaking. Proper phrasing avoids ambiguity, insures clarity, and lessens the need for punctuation.

### Period

The period (.) is used:

- to mark the end of a sentence; EXAMPLE: Close the door.

- after most abbreviations; EXAMPLES: U.S., c.o.d.

- to separate integral and decimal numerals; EXAMPLES: 3.75 percent; $3.75; 3.75 meters.

- to indicate omitted material (three); EXAMPLE: "I pledge allegiance to the flag. . . and to the Republic. . ."

### Comma

The comma (,) is used to separate various elements within a sentence and indicates a slight pause. Commas are used:

- to separate clauses; EXAMPLE: They fought the battle, but no one won.

- to separate a series; EXAMPLE: neither snow, rain, nor heat.

- to set off attributions; EXAMPLE: "The work," he said, "was exacting and satisfying."

- to set off apposition or contrast; EXAMPLE: Wilson, the favorite, won handily.

The comma is omitted before Roman numerals, Jr., Sr., the ampersand (&), dash, in street addresses, telephone numbers, and social security numbers. EXAMPLES: Louis XIV, Joe James Jr., Smith & Co., Oregon 6-6666, 54321 Pine St., 249 58 8160.

Newspaper usage has, in most cases, eliminated the comma before "and" and "or" but this practice does not lessen the need for the mark at times. EXAMPLE: Fish abounded in the lake, and the shore was lined with deer.

### Semicolon

The semicolon (;) separates phrases containing commas to avoid confusion, and separates statements of contrast and statements closely related. EXAMPLES: The draperies, which were ornate, displeased me; the walls, light blue, were pleasing. The party consisted of E.E. Wright; R.J. Kelley, his secretary; Mrs. Jordan; Martha Bowen, her nurse; and three accountants. (Without the semicolons, that could read as nine persons.)

### Colon

The colon (:) precedes the final clause summarizing prior matter, introduces listings, statements and texts, marks discontinuity, and takes the place of an implied "for instance." EXAMPLES: States and funds allotted were: Alabama $6,000: Arizona $14,000. The question came up: What does he want to do?

The colon is also used:

- in clock time; EXAMPLES: 9:20 p.m., 10:30 a.m.

- in Biblical and legal citations; EXAMPLES: Matt. 2:14, Missouri Statutes 3:234:432.

### Question Mark

The question mark (?) follows a direct question. Occasionally it is used to indicate uncertainty, as with some dates or identifications. In the latter use it is enclosed in parentheses. EXAMPLES: What happened to Dean? Columbus, an Italian (?) sailing for the Spanish Crown, discovered. . .

### Exclamation Point

The exclamation point (!) is used to indicate surprise, appeal, incredulity, or other strong emotion. EXAMPLES: How wonderful! What! He yelled, "Help!"

### Apostrophe

The apostrophe (') indicates the possessive case of nouns, omission of figures, and contraction. Usually the possessive of a singular noun not ending in "s" is formed by adding the apostrophe and the "s." EXAMPLE: Bryan's ball, but the girls' bats.

The apostrophe is used:

- after plural possessive; EXAMPLES: the boys' jackets; the marines' rifles.
- in contractions; EXAMPLES: I've, isn't, don't.
- in omission of figures; EXAMPLES: '90s, '80, class of '22.

The "s" is omitted and only the apostrophe used in "for conscience' sake" or in a sibilant double or triple "s" as Moses' tablet.

The apostrophe is not used to form plurais. EXAMPLES: MIGs, 73s, B-52s, 21 Cs.

### Quotation Marks

Quotation marks (" ") enclose direct quotations, phrases in ironical uses, slang expressions, misnomers and full titles of books, plays, poems, songs, lectures or speeches, hymns, movies, TV programs, etc.

Use quotation marks instead of parentheses around nicknames apart from the name. EXAMPLE: Clark, the 285 pounder, is better known as "Tiny."

The comma and period are placed inside the quotation marks. Other punctuation is placed inside quotation marks only if part of the matter quoted. EXAMPLE: Why call it a "gentlemen's agreement"? The sequence in quotations: "The question is 'Does his position violate the gentlemen's agreement so eloquently described by my colleague'?"

### Parentheses

The parentheses "()" is used:

- to set off material such as nicknames or identification, an element of a sentence or insertion of identifying material. EXAMPLE: Harold (Red) Grange, the Galloping Ghost. It is not customary (at least in the areas mentioned) to stand at attention. "That proposal," he said, "and one by (Prime Minister Hampton) Hales are being studied."
- where location identification is needed but is not part of the official name. EXAMPLE: The Springfield (Virginia) Historical Society edition, etc.
- to set off letters or figures in a series. EXAMPLE: The order of importance will be (a) general acceptance, (b) costs, and (c) opposition. The water is (1) tepid, (2) muddy from silt, and (3) unpalatable.

### Dash

The dash (–) is used:

- to indicate a sudden change and interjection; EXAMPLE: The commander–do you know who I mean?–approved it. If that man gains control–God forbid–our troubles will have just started.
- after dateline and before the first word of a story; EXAMPLE: NEW YORK, Dec. 13–five persons were injured. . . .

Note that a dash consists of two strokes of the hyphen (or minus sign) key on your typewriter.

### Hyphen

The hyphen (-) is used to separate compound words, figures, abbreviations and figures, double vowels in some cases, and to divide a word at the end of a line.

The general rule for hyphens is that "like" characters take the hyphen; "unlike" characters do not. EXAMPLES: Secretary-Treasurer (compound word); 20-20 vision (figures); USS America (CVA-66) (abbreviations and figures); re-elect, but not reinstate (double vowels in some cases).

Adjectival use of hyphens must be clear. EXAMPLES: The 6-foot man eating shark was killed (the man was). The 6-foot, man-eating shark was killed (the shark was).

Ordinarily in prefixes ending in vowels and followed by the same vowel, the hyphen is used: EXAMPLE: pre-eminent. (Check dictionary for exceptions such as cooperate, coordinate, etc.)

The hyphen also serves to distinguish meaning of similarly spelled words. EXAMPLE: recover (from illness), re-cover (couch).

The hyphen separates a prefix from a proper noun. EXAMPLES: un-American, pre-Christian era.

DO NOT use a hyphen:

- between "vice" and "president" or other such title.

- with adverbs ending in "ly" such as badly damaged, fully informed, newly elected, unless they are used as noun modifiers; EXAMPLE: The newly-elected president.

## CAPITALIZATION

- the first word of a sentence; EXAMPLE: Good grammar is essential.

- titles and ranks (rate) followed by a proper noun, but lower case titles standing alone or following name; EXAMPLE: Secretary of State C.R. Dryden, but C.R. Dryden, secretary of state. EXCEPTION: Incumbent President of the United States is always capitalized.

- all references to the Pope, except pontiff, and the titles of foreign religious leaders, but lower case when titles stand alone or follow names. EXCEPTION: Pope and Dalai Lama are capitalized in all usages.

- months and days but not seasons; EXAMPLE: Last summer our vacation began on the first Thursday in August.

- all holidays, historic dates, religious holidays, special events, military exercises, hurricanes, typhoons; EXAMPLES: Christmas, Father's Day, Washington's Birthday, National Safety Week, Operation Flip Top II, Typhoon Shirley, Hurricane Katherine.

- all proper nouns or names; EXAMPLES: Richard Allen, Bangkok, Santee River.

- all names of countries and their languages, unions, republics, and colonies; EXAMPLES: He learned to speak French in France. Union of South Africa, Republic of Korea; India is a former British Colony.

- specific regions; EXAMPLES: Middle East, Midwest, Southern California, Panhandle, Arctic Circle, but lower case antarctic or arctic in reference.

- appellations; EXAMPLES: Buckeye State, Leatherneck, Project Mercury.

- all decorations and awards; EXAMPLES: He was awarded the Medal of Honor. His father received the Nobel Peace Prize.

- nouns and some pronouns referring to Deity such as He, Him, and His, but not who, whose, or whom. Also capitalize Satan and Hades but not devil or hell.

- names of races; EXAMPLES: Indian, Chinese, Caucasian. Lower case yellow, white, black (Identification by race should be made only when it is pertinent.)

- the first letter of each word, except articles, conjunctions, and short prepositions that are not the first word, in titles of books, plays, hymns, poems, and songs; EXAMPLES: "All the Ships at Sea," "Damn Yankees," "O' Come All Ye Faithful."

- U.S. Government and state government agencies, branches, committees, departments, and legislative bodies when full name used; EXAMPLES: Federal Aviation Administration, Rhode Island Legislature, Interstate Commerce Commission. In addition, always capitalize U.S. Congress, Senate, House, Administration. Be sure to note whether it is the U.S. or state Senate. Government when used alone or with an adjective is lower case. EXAMPLE: She works for the government.

- ideological or political areas; EXAMPLE: East–West relations are at a stalemate. Use lower case when referring to direction. EXAMPLE: The western part of Germany is affluent compared to the eastern part.

- names of organizations, expositions, etc.; EXAMPLE: The Boy Scouts will visit the World's Fair. Lower case scout and fair when standing alone.

**ABBREVIATIONS**

To abbreviate is to make shorter a word or phrase by leaving out or substituting letters. Some military as well as civilian terms are so long that abbreviation is almost a must. However, always spell out the name of organizations or groups on its first use. If a name does not have a commonly known abbreviation, the abbreviation should be parenthesized after the first spelling. Thereafter, you may use just the abbreviation. EXAMPLE: America's Distant Early Warning Line (DEW line) has been extended. The DEW line was. . . 1945.

The abbreviations that follow and those used throughout this training manual are basically those standardized for civilian and military newswriting by Associated Press and United Press International.

In newswriting, abbreviate:

- time zones, aircraft and ship designations, distress calls, military terms, etc; EXAMPLES: EDT, MIG-17, SOS (but May Day), USS John F. Kennedy, SS Virginia.

- business firms; EXAMPLES: Warner Bros.; Brown Implement Co.; Amalgamated Leather, Ltd. (If "and" is in the firm name, use the ampersand (&); EXAMPLES: Sims & Sons; AT&T.

- street, avenue, boulevard, and terrace in addresses when using a numerical prefix, but not Point, Port, Circle, Plaza, Place, Drive, Oval, Road or Lane. EXAMPLES: 30 E. 28th St. (single "E" with period); 16 Quentin Ave. NW (no periods in "NW"; 27 Sunset Blvd., but Main Street, Fifth Avenue, etc.

- versus and vs. (with period); EXAMPLE: The case of Johns vs. New York.

- states which follow cities (towns, villages), bases, Indian agencies, and national parks.

Ala.
Ariz.
Ark.
Calif.
Colo.
Conn.
Del.
Fla.
Ga.
Ill.
Ind.
Kan.
Ky.
La.
Mass.
Md.
Mich.
Minn.
Miss.
Mo.
Mont.
N.C.
N.D.
Neb.
Nev.
N.H.
N.J.
N.M.
N.Y.
Okla.
Ore.
Pa.
R.I.
S.C.
S.D.
Tenn.
Tex.
Va.
Vt.
Wash.
Wis.
W.Va.
Wyo.

Do not abbreviate Alaska, Hawaii, Idaho, Iowa, Ohio, Maine or Utah. Never abbreviate the name of states when they are used alone.

- the following provinces and territories when preceded by names of towns, villages, etc.:

C.Z.
Man.
Nfld.
P.R.
N.S.
N.B.
V.I.
Que.
R.P. (Republic of the Philippines)
Alta.
Ont.
B.C.
Sask.

- United Nations and United States in titles but spell them out when used as nouns. U.S.A. and U.N. as nouns may be used in texts or direct quotations; EXAMPLES: He is a former U.S. Olympic champion. She is a member of the U.N. Educational, Scientific and Cultural Organization (UNESCO). While touring the United States, she toured the United Nations building in New York. "When last I was in the U.S.A., the U.N. was in its infancy."

- (and capitalize) all religious, fraternal scholastic, or honorary degrees, etc., but lower case when spelled out; EXAMPLES: J.J. Jones earned his bachelor of science degree at Princeton. J.J. Jones, Ph.D., will be guest speaker at 2 p.m. tomorrow.

- titles (and capitalize) Mr., Mrs., Mlle., Dr., Prof., Sen., Rep., Dist. Atty., Gov., Lt. Gov., Gen., Supt., etc., when they appear before names but not after; EXAMPLES: He introduced Lt. Gov. J.F. Petty. J.F. Petty, the lieutenant governor, will arrive at 10:15 a.m. (Use Miss before names of unmarried women and Mrs. before the names of married women, or Ms. in first and subsequent references, and also in group names. EXAMPLE: Those attending were, Miss Alice Jones, Mrs. Helen Jones.

- months when used with dates, but spell out otherwise. EXAMPLE: the battle started Oct. 10, 1967, and ended in January 1968. Abbreviations for months are Jan., Feb., Aug., Sept., Oct., Nov., Dec. Do not abbreviate March, April, May, June or July EXCEPT when used in tabular or financial routine; then use Mar., Apr., Jun., Jul., and spell out May.

- mount when a mountain but spell out when a city. EXAMPLES: Mt. Everest, Mount Vernon, N.Y.

- fort when an Army post but spell out when a city. EXAMPLES: Ft. Sill, Fort Lauderdale, Fla.

Do NOT abbreviate:

- days of the week except in tabular or financial matters. In these cases use Mon., Tues., Wed., Thurs., Fri., Sat., Sun.

- first names unless the person does. EXAMPLES: William, not Wm.; Frederick, not Fred; Benjamin, not Benj.

- measurements. The one exception to this rule is the word millimeter–only when used with figures–in both first and subsequent references. Miles an hour and miles per hour are abbreviated in subsequent reference only and must have a numerical prefix. EXAMPLES: He used a 35mm camera. She was driving 60 miles an (per) hour but slowed down to 30 m.p.h. in the housing area.

- port, association, point, detective, department, deputy, commandant, commodore, field marshal, secretary-general, secretary, or treasurer.

- Christmas or use Xmas.

- cities. Exception: Saint is abbreviated to St., when part of a city name. EXAMPLE: St. Augustine, Fla.

These well-known cities are used without a state suffix:

Atlanta
Baltimore
Boston
Buffalo
Chicago
Cincinnati
Cleveland
Dallas
Denver
Detroit
Honolulu
Houston
Indianapolis
Los Angeles
Louisville
Memphis
Miami
Milwaukee
Minneapolis
New Orleans
New York*
Oklahoma City
Philadelphia
Pittsburgh
St. Louis
San Antonio
San Diego
San Francisco
Seattle
Washington**

(*) New York's five boroughs create a special problem in writing the correct address in news stories. The standard address practice is:

(Bronx) William B. Smith, 235 Converse St., Bronx, N.Y.
(Brooklyn) William B. Smith, 235 Converse St., Brooklyn, N.Y.
(Manhattan) William B. Smith, 235 Converse St., New York
(Queens–use name of town) William B. Smith, 235 Converse St., Forest Hills, N.Y.
(Richmond–use town name and Staten Island) William B. Smith, 235 Converse St., St. George, Staten Island, N.Y.

NOTE: Do NOT use Long Island when using a Long Island address.

(**) Washington is sufficient when the story deals with the U.S. Government or other entity which obviously is associated with Washington, D.C. However, if either city or state might be interpreted, specify Washington, D.C., or Washington state. If Washington state is the only possible meaning, use Washington. Spell out if used alone and abbreviate if used with city. EXAMPLE: I hear he's a native of Washington state. He comes from Seattle.

Use these well-known cities of the world without reference to countries:

Amsterdam
Athens
Berlin
Bonn
Brussels
Budapest
Buenos Aires
Cairo
Calcutta
Copenhagen
Dublin
Geneva
Hanoi
Havana
Jerusalem
London
Madrid
Manila
Melbourne
Mexico City
Montreal
Moscow
Ottawa
Paris
Rio de Janeiro
Rome
Saigon
Seoul
Sydney
Tokyo
Toronto
Vienna
Warsaw

Lower case abbreviations usually take periods. If the letters from a word, periods are needed. EXAMPLES: c.o.d., f.o.b., and a.m.

Periods are not needed in 35mm (film), 105mm (armament), ips (tape recording speed). Exception: .22 caliber.

## MILITARY TERMS

One of the chief complaints by civilian editors concerning military journalism is the excessive use of abbreviations for titles and organizations. In the majority of cases, most people within a particular Service will know most of its standard abbreviations. But, many will not know them all, particularly dependents, visitors, and new service personnel.

All titles and organizational designations should always be spelled out in the first reference—except those that are so well known that it would be a definite waste of space.

Military departments and services are written out, capitalized, and abbreviated in accordance with the regulation peculiar to that particular department or service. EXAMPLES: Department of Defense, DOD; Department of the Navy, Navy Dept.; Department of the Air Force, DAF; Department of the Army, DA; U.S. Army, USA; U.S. Air Force, USAF; U.S. Navy, USN; U.S. Marine Corps, USMC (U.S. is not mandatory in all instances but should be used when appropriate and for foreign usage.)

All foreign services should be capitalized and spelled out. EXAMPLE: French Army.

Military jargon and colloquial expressions should be avoided unless used in text or direct quotes. Eliminate abbreviated terms where possible to differentiate between a professionally written news article and a set of travel orders. Some examples of military abbreviations are: TAD, temporary additional duty; R&R, rest and recreation; RON, remain overnight; OOD, officer of the day (deck); PCS, permanent change of station, etc.

When referring to members of a particular service, use the collective term:

Soldier—a member of the U.S. Army
Sailor—a member of the U.S. Navy
Marine—a member of the U.S. Marine Corps
Airman—a member of the U.S. Air Force
Coast Guardsman—a member of the U.S. Coast Guard
Guardsman—a member of the Army or Air National Guard

(For military rank and title abbreviations, by service, see figure 9-3.)

Thousands of doctors, nurses, veterinarians, dentists, chaplains, and lawyers serve the military in their respective professional capacities. As such, they should be identified in news stories by their profession. This identification should be made in the first reference. EXAMPLES: Navy Captain (Dr.) Joe Johns of the Portsmouth Naval Hospital conducted... Commander Edna Knox, Navy Nurse Corps, told medical authorities... Army Major (Dr.) Larry Riley, a veterinarian, stressed the importance... Navy Chaplain (Commander) John Frisby will preside over...(Note: A chaplains's rank is enclosed in parentheses. Subsequent reference is always Chaplain Green).

Lawyers are not identified by profession in the military service per se. However, in all possible cases, they should be referred to in relation to their role in the story. EXAMPLE:

BEST COPY AVAILABLE

**U.S. NAVY (U.S. COAST GUARD)**

| FIRST REFERENCE With Full Name | SUBSEQUENT REFERENCE Without Name | ABBREVIATION With Last Name |
|---|---|---|
| Fleet Admiral | fleet admiral | FAdm. |
| Admiral | admiral | Adm. |
| Vice Admiral | admiral | VAdm. |
| Rear Admiral | admiral | RAdm. |
| Commodore | commodore | Commodore |
| Captain | captain | Capt. |
| Commander | commander | Cdr. |
| Lieutenant Commander | commander | LCdr. |
| Lieutenant | lieutenant | Lt. |
| Lieutenant (junior grade) | lieutenant | Lt(j.g.) |
| Ensign | ensign | Ens. |
| Chief Warrant Officer | warrant officer | CW04 or Mr. |
| Warrant Officer | warrant officer | CW03 or Mr. |
| Warrant Officer | warrant officer | CW02 or Mr. |
| Warrant Officer | warrant officer | W01 or Mr. |
| Master Chief Petty Officer of the Navy | master chief | MCPON |
| Master Chief Petty Officer | chief | MCPO |
| Senior Chief Petty Officer | chief | SCPO |
| Chief Petty Officer | chief | CPO |
| Petty Officer First Class | petty officer | P01 |
| Petty Officer Second Class | petty officer | P02 |
| Petty Officer Third Class | petty officer | P03 |
| Seaman | seaman | SN |
| Seaman Apprentice | seaman | SA |
| Seaman Recruit | seaman | SR |

**U.S. MARINE CORPS**

| FIRST REFERENCE With Full Name | SUBSEQUENT REFERENCE Without Name | ABBREVIATION With Last Name |
|---|---|---|
| General | general | Gen. |
| Lieutenant General | general | Lt Gen. |
| Major General | general | MajGen. |
| Brigadier General | general | BrigGen. |
| Colonel | colonel | Col. |
| Lieutenant Colonel | colonel | LtCol. |
| Major | major | Maj. |
| Captain | captain | Capt. |
| First Lieutenant | lieutenant | 1stLt. |
| Second Lieutenant | lieutenant | 2ndLt. |
| Chief Warrant Officer | gunner | CW04 or Mr. |
| Chief Warrant Officer | gunner | CW03 or Mr. |
| Chief Warrant Officer | gunner | CW02 or Mr. |
| Warrant Officer | gunner | W01 or Mr. |
| Sergeant Major of the Marine Corps | sergeant major | SgtMaj. |
| Sergeant Major | sergeant major | SgtMaj. |
| Master Gunnery Sergeant | master gunnery sergeant | MGySgt. |
| First Sergeant | first sergeant | 1stSgt. |
| Master Sergeant | master sergeant | MSgt. |
| Gunnery Sergeant | gunnery sergeant | GySgt. |
| Staff Sergeant | staff sergeant | SSgt. |
| Sergeant | sergeant | Sgt. |
| Corporal | corporal | Cpl. |
| Lance Corporal | lance corporal | LCpl. |
| Private First Class | private first class | PFC |
| Private | private | Pvt. |

**U.S. AIR FORCE**

| FIRST REFERENCE With Full Name | SUBSEQUENT REFERENCE Without Name | ABBREVIATION With Last Name |
|---|---|---|
| General | general | Gen. |
| Lieutenant General | general | LtGen. |
| Major General | general | MajGen. |
| Brigadier General | general | BrigGen. |
| Colonel | colonel | Col. |
| Lieutenant Colonel | colonel | LtCol. |
| Major | major | Maj. |
| Captain | captain | Capt. |
| First Lieutenant | lieutenant | 1stLt. |
| Second Lieutenant | lieutenant | 2ndLt. |
| Chief Warrant Officer | warrant officer | CWO |
| Warrant Officer | warrant officer | WO |
| Chief Master Sergeant of the Air Force | chief master sergeant of the Air Force | CMSAF |
| Chief Master Sergeant | sergeant | CMSgt. |
| Senior Master Sergeant | sergeant | SMSgt. |
| Master Sergeant | sergeant | MSgt. |
| Technical Sergeant | sergeant | TSgt. |
| Staff Sergeant | sergeant | SSgt. |
| Sergeant | sergeant | Sgt. |
| Airman 1st Class | airman | A1C |
| Airman | airman | Amn. |
| Airman Basic | airman | Amn. |

**U.S. ARMY**

| FIRST REFERENCE With Full Name | SUBSEQUENT REFERENCE Without Name | ABBREVIATION With Last Name |
|---|---|---|
| General of the Army | general | GA |
| General | general | Gen. |
| Lieutenant General | general | LtGen. |
| Major General | general | MajGen. |
| Brigadier General | general | BrigGen. |
| Colonel | colonel | Col. |
| Lieutenant Colonel | colonel | LtCol. |
| Major | major | Maj. |
| Captain | captain | Capt. |
| First Lieutenant | lieutenant | 1stLt. |
| Second Lieutenant | lieutenant | 2ndLt. |
| Chief Warrant Officer | warrant officer | CW04 or Mr. |
| Chief Warrant Officer | warrant officer | CW03 or Mr. |
| Chief Warrant Officer | warrant officer | CW02 or Mr. |
| Warrant Officer | warrant officer | W01 or Mr. |
| Sergeant Major of the Army | sergeant major | SMA |
| Command Sergeant Major | sergeant major | CSM |
| Staff Sergeant Major | sergeant major | SSgtMaj. |
| Master Sergeant | sergeant | MSgt. |
| First Sergeant | sergeant | 1stSgt. |
| Sergeant First Class | sergeant | SFC |
| Platoon Sergeant | sergeant | PlatSgt. |
| Specialist 7 | specialist | Sp7 |
| Staff Sergeant | sergeant | SSgt. |
| Specialist 6 | specialist | Sp6 |
| Sergeant | sergeant | Sgt. |
| Specialist 5 | specialist | Sp5 |
| Corporal | corporal | Cpl. |
| Specialist 4 | specialist | Sp4 |
| Private First Class | private | PFC |
| Private | private | Pvt. |

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**Figure 9-3.–U.S. Armed Forces ranks and abbreviations for external or public news releases and internal news usage.**

Coast Guard Lieutenant Henry Smith, the defense attorney (trial lawyer, staff judge advocate) a member of the Maryland Bar Association. . . .

In many cases, news stories require the use of a person's service in addition to his name and rank, particularly in joint maneuvers. When this occurs place the service identifier before the rank and name. EXAMPLES: Navy Captain Rob Rogers; Coast Guard Lieutenant Jim King; Air Force Major Richard Johnson. (The "U.S." Army, Navy, Air Force, Coast Guard, is optional unless tied in with foreign dissemination.)

Identifying women in the Army, Navy, and Air Force is somewhat similar. When first mentioning a women in the Army, Navy, or Air Force use the spelled-out rank and full name just as you would for male counterparts. EXAMPLES: Army Sergeant First Class Barbara A. Ryker, was awarded. . . . Navy Chief Petty Officer Wilma W. Clark will be promoted to. . . .Air Force Staff Sergeant Catherine J. Smith is the first. . . However, if the name could be mistaken for that of a male, a further identifier is necessary. EXAMPLES: Women's Army Corps (WAC) Corporal Bobby J. Smith was. . . . Women's Air Force (WAF) Technical Sergeant Billy J. Jones said. . . . Wave First Class Petty Officer Terry J. Green reenlisted. . . .(The acronym WAVES, in which each letter is capitalized, was derived from the long title Women Accepted for Voluntary Emergency Service. This designation no longer exists, and use of the acronym is incorrect. Over the years the term Waves (only the first letter capitalized) has gained wide usage as a dignified expression in and out of the Navy. As such, it is still considered and acceptable form of reference either as a noun or adjective. It should be avoided in such phrases as "in the Waves" which connotes an organization that does not exist.

When writing about women in the U.S. Marines, the first reference is always: Women Marine Corporal Frances E. Tyler. EXCEPTION: For the highest ranking enlisted woman write; Sergeant Major of Woman Marines Bernadette Gross.

Aircraft, Ships, and other military equipment should be identified by popular name and model designation. EXAMPLES: The Air Force Lockheed C-141 Starlifter flew. . . . Each soldier carried an M-79 grenade launcher. The aircraft carrier USS Bon Homme Richard (CVA-31) "Bonnie Dick" returned. . . . (See Appendix III for a list of Navy ship and aircraft abbreviations.)

## RELIGIOUS TERMS

There is only one way to refer to confessions of faith, their members and officials–the correct way. While general usage and correct titles of some of the faiths are listed below, many are not. In case of doubt, consult your chaplain's office.

Members of communions of the National Council of the Churches of Christ in the United States of America (official title, which may be shortened to National Council of Churches) are:

African Methodist Episcopal Church
African Methodist Episcopal Zion Church
American Baptist Convention
American Lutheran Church
Armenian Church of North America, Diocese
Christian Churches (Disciples of Christ) International Convention
Christian Methodist Episcopal Church
Church of the Brethren
General Council of the Congregational Christian Churches
Greek Orthodox Archdiocese of North and South America
Hungarian Reformed Church in America
The United Methodist Church
Moravian Church in America
National Baptist Convention of America
National Baptist Convention, U.S.A., Inc.
Philadelphia Yearly Meeting of the Religious Society of Friends
Polish National Catholic Church of America
Presbyterian Church in the U.S.
Protestant Episcopal Church in the U.S.A.
Reformed Church in America
Romanian Orthodox Episcopate of America
Russian Orthodox Greek Catholic Church of America
Serbian Eastern Orthodox Church
Seventh Day Baptist General Conference

Syrian Antiochian Orthodox Church
Ukranian Orthodox Church of America
United Church of Christ
Lutheran Church in America
United Presbyterian Church in the U.S.A.
Unity of the Brethren

Other communions include:

Church of Christ
Church of Jesus Christ of Latter-day Saints
Jehovah's Witnesses
Roman Catholic Church
Seventh-day Adventists
Church of Christ, Scientist

Jewish groups are:

Union of American Hebrew Congregations
Union of Orthodox Jewish Congregations
United Synagogues of America

Rabbinical Groups:

Central Conference of American Rabbis
Rabbinical Assembly of America
Rabbinical Council of America
Union of Orthodox Rabbis

The Synagogue Council of America represents both congregational and rabbinical groups of Orthodox, Reform and Conservative Judaism. Their places of worship are temples or synagogues. The generic term is Jewish house of worship.

In general written reference to a clergyman, use: the Rev. John Smith, or the Rev. Mr. Smith. Do not use Rev., without Mr., a first name or initials. A chaplain is referred to as a chaplain with his rank following in parenthesis on the first usage; EXAMPLE: Chaplain (Lieutenant) John Smith. . .then, Chaplain Smith.

The title "Dr." is used only when the doctorate degree is actually held. EXAMPLES: Rev. Dr. John Johns, Dr. Johns, Rev. John Johns, D.D.(Doctor of Divinity).

ROMAN CATHOLIC usage: Rev. Joe Jones. Father Jones. Rt. Rev. Msgr. Joe Jones. Most Rev. Joe Jones, bishop of the Denver Diocese. Bishop Jones. Francis Cardinal Jones. Cardinal Jones.

A nun whose family name is Jones is called by her church name: Sister Mary Joseph, and is never referred to as Sister Jones.

EPISCOPAL usage: A deacon or priest is referred to as Rev. John Jones or the Rev. Mr. Jones. A dean is Very Rev. John Jones, Rev. Jones, Mr. Jones or Dean Jones. A bishop is Rt. Rev. John Jones, Rev. Mr., or Bishop Jones. A member of the Episcopal Church is an Epsicopalian.

JEWISH usage: Rabbi John Goldstein, Rabbi Goldstein, Dr. Goldstein (where degree is held). Cantor John Goldstein, Cantor Goldstein. Never identify a rabbi as Reverend Doctor.

CHRISTIAN SCIENCE usage: Practitioner, Lecturer, Reader Joe Jones. Never Reverend in any form. Reader Jones of the First Church. The Mother Church (Boston church only).

METHODIST usage: Pastor, Minister, Preacher, Bishop. Use of Rev. Mr. Jones is acceptable.

LUTHERAN usage: In the United States—Pastor John Jones, Pastor Jones. Mr. Jones. Scandinavian Lutheran usage follows the Episcopal forms.

LATTER-DAY SAINTS (MORMON) usage: President John Jones. President Jones. Elder Jones. Presiding Bishop John Jones. Bishop Jones. Presiding John Jones of the Presiding Bishopric. Members of the church are Mormons.

It is incorrect to apply the word church to any Baptist unit except the local church. The organization of Southern Baptists is the Southern Baptist Convention.

The American Lutheran Church, the Evangelical Lutheran Church, and the United Evangelical Lutheran Church merged in 1960, into the American Lutheran Church with headquarters in Minneapolis, Minn.

Unitarian and Universalist denominations are known as the "Unitarian Universalist Association."

There are other faiths which have mosques, dioceses, archdioceses, areas, synod, presbytery etc. If in doubt, consult your chaplain's office for the accurate designations and changes.

## COPY EDITING MESSAGE AND TELETYPE NEWS

A MESSAGE is an official communication in brief form transmitted by rapid means such as telegraph, radio, flashing light, flaghoist, or semaphore. A message usually is received by the communications department, reproduced, then distributed to staff members of departments concerned. It is tersely written, contains many abbreviations, and everything is printed in capital letters.

However, when operations and time permit, timely news releases are transmitted in news style and contain all the information necessary for a good news story. Sentences are grammatically complete, including the necessary articles, adjectives, and adverbs. A good message news release is very similar to teletype copy as it arrives in a radio/TV or newspaper news room. It requires only copy editing and duplicating to get it ready for release to news media.

A message news release is so designated by the word PRESREL which is a standard Navy communications abbreviation for press release. In the same line as PRESREL are the date and time the release was written. For example: PRESREL 091500Z JUL73. In this case, the story was written on the 9th day of the month at 1500. The Z represents Greenwich Mean Time. The use of a different letter here would indicate local time in the area where the story originated.

All message releases are for immediate release unless otherwise designated. Occasionally, circumstances may dictate the use of such releasing instructions as: HOLD FOR RELEASE UNTIL (date and time), FOR SECURITY REVIEW AND RELEASE, or FOR SIMULTANEOUS RELEASE (here, fill in the appropriate data).

Because message news releases arrive printed in capital letters, you use a different system for copy editing. You must assume that all the capital letters are lowercase and begin your copy editing from there. In other words, any time you want to capitalize a letter you must underscore it three times. An example of a copy edited message news release appears in figure 9-4.

## COMMON ERRORS IN SENTENCE STRUCTURE

The sections on spelling, capitalizing, and punctuating have all contributed to constructing good sentences. However, to be effective, sentences must be grammatically correct. In addition, they should be well chosen and effectively combined with an aim for clarity, emphasis, and interest. These aims are often thrown off target by any one of the variety of common errors in sentence structure:

### Sentence Fragments

A frequent fault in grammar among writers is the incomplete sentence. By this is meant a sentence that does not contain the two necessary parts, a subject and a predicate or verb. It is possible, of course, for the subject to be understood rather than stated, but you should be sure in that case that it is clearly implied. Here are some examples of incomplete sentences:

> The sightseeing tour, which was arranged for the liberty party.

(There is no main verb. The relative clause has a verb, "was arranged," but what appears to have been intended as a statement with "sightseeing tour" as subject has not been completed.)

> A tall thin, man with owlish spectacles and a bald head.

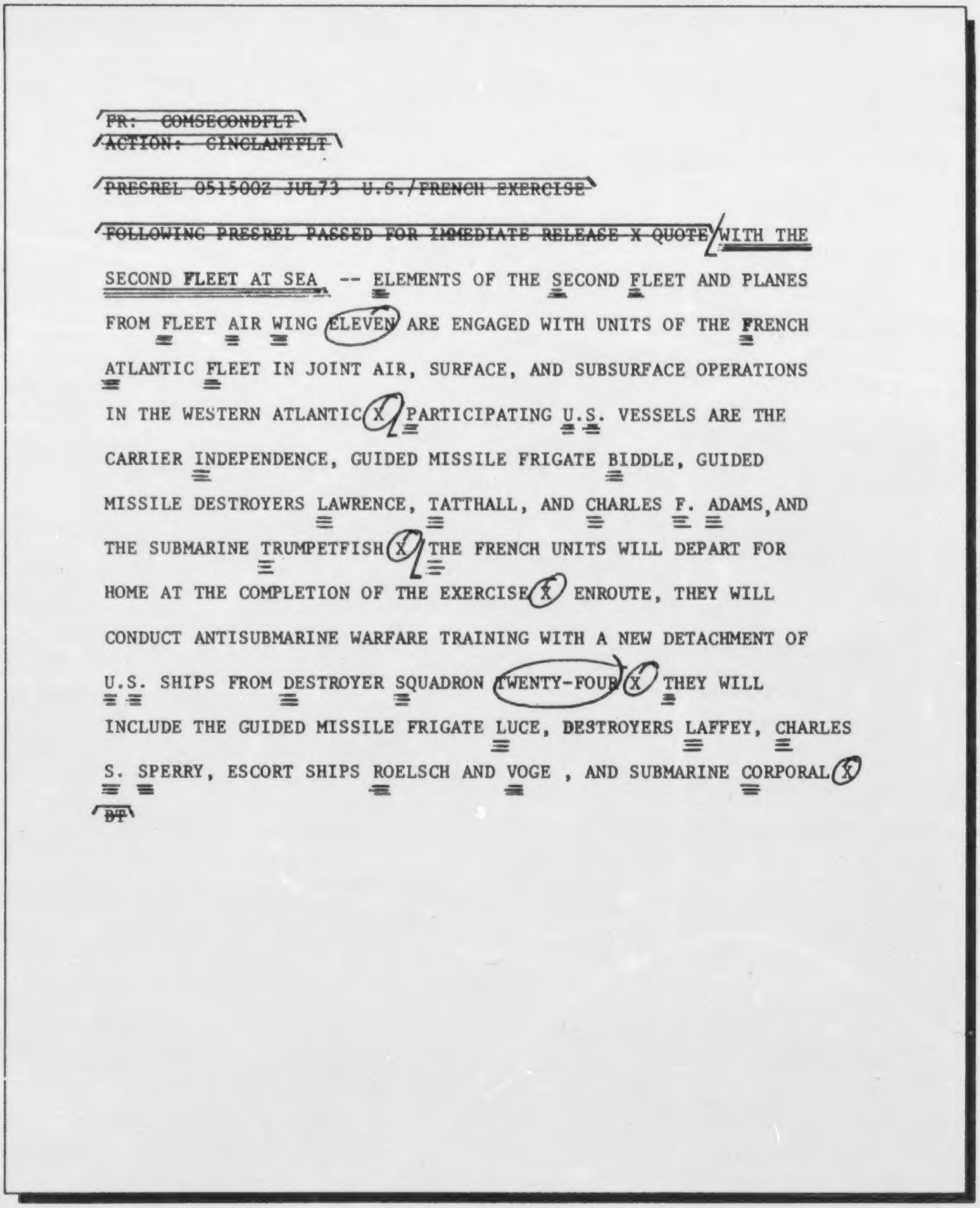
(The verb is omitted.)

> Floated toward the beaches.

(Here the subject is omitted. What floated?

> Just as the searchlight swept across the harbor.

BEST COPY AVAILABLE



~~FR: COMSECONDFLT~~
~~ACTION: CINCLANTFLT~~

~~PRESREL 051500Z JUL73 U.S./FRENCH EXERCISE~~

~~FOLLOWING PRESREL PASSED FOR IMMEDIATE RELEASE X QUOTE~~ WITH THE SECOND FLEET AT SEA -- ELEMENTS OF THE SECOND FLEET AND PLANES FROM FLEET AIR WING ELEVEN ARE ENGAGED WITH UNITS OF THE FRENCH ATLANTIC FLEET IN JOINT AIR, SURFACE, AND SUBSURFACE OPERATIONS IN THE WESTERN ATLANTIC X PARTICIPATING U.S. VESSELS ARE THE CARRIER INDEPENDENCE, GUIDED MISSILE FRIGATE BIDDLE, GUIDED MISSILE DESTROYERS LAWRENCE, TATTHALL, AND CHARLES F. ADAMS, AND THE SUBMARINE TRUMPETFISH X THE FRENCH UNITS WILL DEPART FOR HOME AT THE COMPLETION OF THE EXERCISE X ENROUTE, THEY WILL CONDUCT ANTISUBMARINE WARFARE TRAINING WITH A NEW DETACHMENT OF U.S. SHIPS FROM DESTROYER SQUADRON TWENTY-FOUR X THEY WILL INCLUDE THE GUIDED MISSILE FRIGATE LUCE, DESTROYERS LAFFEY, CHARLES S. SPERRY, ESCORT SHIPS ROELSCH AND VOGE , AND SUBMARINE CORPORAL X

~~BT~~

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Figure 9-4.—An example of a copy edited message news release.

(This tells when something happened, but the main statement is still incomplete.)

Bailey, the new striker, looking as if he would burst with pride.

(There are modifiers here for the subject "Bailey," but no main statement about him.)

Often an incomplete sentence results from failure to recognize that a modifying phrase or clause is really part of the preceding sentence. For instance, use a comma instead of the first period in the example below. The result in each case is one complete sentence instead of a sentence followed by a fragment.

The cruiser was headed for the canal zone. Steaming eastward through the Caribbean.

Don't be misled by the fact that some writers deliberately turn out incomplete sentences at times. As the late Emily Post once said about etiquette: "Well bred persons sometimes break some of the rules, but to break them and get away with it, you first have to know them."

It is true that fractured sentences may occasionally produce the exact effect wanted, but be sure you know why they are being used and that they are suitable to what is being written.

Beginning a sentence with "but" or another connective is regarded by many as incorrect, largely because the connective standing first seems to indicate a fragment. This is one rule that may occasionally be ignored if by doing so you achieve a more effective statement.

### Run-On Sentences

Another common error in sentence structure is the punctuation of two or more sentences as if they were one. Usually this occurs with sentences that are closely related in thought.

RUN-ON–The ship held its first swim-call, the water was 4 miles deep.

IMPROVED–The ship held its first swim-call. The water was 4 miles deep.

Often a run-on sentence is the result not only of faulty punctuation but also of failure to think the construction through and recognize the relationships of the various ideas.

RUN-ON–Detailed decontamination is a lengthy process, it is usually carried on at a home base or rear area.

BETTER RELATIONSHIP–Detailed decontamination is a lengthy process, usually carried on at a home base or rear area.

RUN-ON–An emergency tourniquet can be made from something like a neckerchief, it is wrapped once around the limb and tied in an overhand knot.

BETTER RELATIONSHIP–To apply an emergency tourniquet made from something like a neckerchif, wrap the material once around the limb and tie an overhand knot.

### Dangling Modifiers

Misplacement of a modifier can confuse the meaning of the sentence, often with ludicrous results. Modifiers should be positioned close to the words they modify, because otherwise, they may seem to modify something else. Haste, carelessness, or lack of understanding of grammar may cause a writer to use a construction without thinking exactly what it is supposed to modify. This kind of error is fairly common in using participles and other adjectives or with adverbial modifiers, as in the examples below.

DANGLING PARTICIPLE–Returning to the ship, the package was found to be on his bunk.

IMPROVED–Returning to the ship, he found the package on his bunk, (it was he that returned to the ship, not the package.)

DANGLING PARTICIPLE–Entering the $CO_2$ flooded compartment, the gas overcame him.

IMPROVED–Entering the $CO_2$ flooded compartment, he was overcome by the gas.

DANGLING PARTICIPLE–Running rapidly out from the windlass, he caught his foot in the anchor chain.

IMPROVED–He caught his foot in the anchor chain as it ran rapidly out from the windlass.

MISPLACED PREPOSITIONAL PHRASE–At the age of two his father died.

IMPROVED–He was two years old when his father died.

MISPLACED PREPOSITIONAL PHRASE–Baker saw the driver of the car that had hit him in the theater.

IMPROVED–In the theater, Baker saw the driver of the car that had hit him.

MISPLACED RELATIVE CLAUSE–The Chief Commissarryman discovered that old baking powder had been used in the biscuits, which caused all the trouble.

IMPROVED–The Chief Commissaryman discovered that the trouble with the biscuits was the use of old baking powder.

A frequently misplaced word is "only." Here is an example to show how, by moving this one word around in a sentence, you can change the meaning entirely:

Only he could read the strange dialect. (Nobody else could.)

He could only read the strange dialect. (He could not write or speak it.)

He could read only the strange dialect. (He could read nothing else.)

He could read the only strange dialect. (Only one dialect was strange, and he could read it.)

### Misplaced Correlative Conjunctions

Correlative conjunctions, (such as NOT ONLY–BUT ALSO and EITHER–OR) are often misplaced. Their correct position is just ahead of the words or groups of words they connect.

MISPLACED–The Navy letter form NOT ONLY omits the salutation BUT ALSO the complimentary close. (The words connected are "salutation" and "complimentary close".)

CORRECT–The Navy letter form omits NOT ONLY the salutation BUT ALSO the complimentary close.

MISPLACED–EITHER secure lines to the arresting hook OR the hoisting sling. (As this sentence stands, the words that should be connected are "arresting hook" and "hoisting sling." The sentence will be better, however, if two complete prepositional phrases are used instead.)

CORRECT–Secure lines EITHER to the arresting hook OR to the hoisting sling.

Other frequently used correlative conjunctions are "both. . .and," "neither. . .nor," and "whether. . .or."

### Split Infinitives

Splitting an infinitive means placing one or more modifiers between the "to" and the verb form. You will hear people say that a split infinitive is no longer regarded as incorrect, but that is only a partial truth. Some writers consider that splitting an infinitive is desirable at times for the sake of emphasis: for example, "To DELIBERATELY disobey, an order is a serious offense." Even this sentence will grate on some ears, and generally, it is better to keep the adverb outside the infinitive construction. This is especially true when you have more than one adverb or a phrase.

AWKWARD SPLIT–The only way to win against a fire is to regularly and THOROUGHLY practice the rules of fire prevention.

BETTER–The only way to win against a fire is to practice rules of fire prevention REGULARLY and THOROUGHLY.

### Errors of Agreement

You probably have no trouble, most of the time, with agreement of verb and subject. You are not tempted to write: "The propellers was damaged." But how about "The propeller and shaft was damaged"? Wrong, of course, but easy to slip into when you are thinking of the two parts of a compound subject as belonging together. It should, of course, read "The propeller and shaft WERE damaged."

In a compound subject with "or" or "nor" as a connective, the verb should agree in number with the LAST Noun in the subject.

WRONG–Neither the propellers nor the rudder ARE damaged.

CORRECT–Neither the propellers nor the rudder is damaged.

When a parenthetical expression beginning with words such as "together with," "with," or "including" comes between the subject and the verb, there is a temptation to make the verb plural as if the subject were compound. For example:

WRONG–One mast, together with a spar running athwartship, ARE used for flags.

CORRECT–One mast, together with a spar running athwartship, IS used for flags.

Disagreement of subject and verb sometimes occurs because, in a complicated sentence, a nearby noun is mistaken for the subject. This is the case in the sentence below, in which the plural nouns "officers" and "commands" seem to have confused the writer. The subject of the sentence, however, is "duty."

INCORRECT–The primary duty of such staff dental officers serving in these commands are very similar to those of a district dental officer.

IMPROVED–The primary duty of such staff dental officers serving in these commands is very similar to that of a district dental officer.

- OR -

The primary duties of such staff dental officers serving in these commands are very similar to those of a district dental officer.

### Gerund Takes the Possessive

A GERUND is a verb (verb form) used like a noun. It retains some of its verb qualities, however, such as taking a subject or object, or being modified by adverbs. Only one of these–the subject–differs from what would be used with the same verb if complete. The subject of a gerund is in the possessive case instead of the nominative.

WRONG–Had you heard about him passing the test?

RIGHT: Had you heard about his passing the test?

"Passing" is a gerund with "his" as the subject and "test" as the object. The complete phrase is used here as the object of the preposition "about."

**Error in Noun Clauses**

The pronoun that introduces a noun clause is sometimes given the wrong case because of *failure to recognize the structure of* the sentence. The case of any pronoun is determined by its use in the clause of which it is a part.

WRONG–The award will go to WHOMEVER submits the best entry.

RIGHT–The award will go to WHOEVER submits the best entry.

"Whoever submits the best entry" is a noun clause. The whole clause is used as the object of the preposition "to." "Whoever" is the subject of the clause and therefore nominative.

## CHAPTER 10

# LIBEL, RIGHT OF PRIVACY, AND COPYRIGHT

Is the first amendment the same to a newsman as an umpire's "call 'em as I see 'em" license? Is the new city official really a crafty communist sympathizer?

To the grief of many a publisher and newsman it has been found that there is no absolute license to print whatever one pleases about a private citizen or about his government.

Free speech and a free press, as guaranteed by the constitution, have two sides: on the one side the right to use them, and on the other, the duty not to abuse them. When the news media abuse their right to a free press they can commit an age-old offense called LIBEL–the defamation of a person's reputation or his goods.

Because it is your job to write about the Navy, you should become acquainted with the danger of defamation. This chapter will give you a good idea of what you should guard against when releasing material to news media or publishing it in internal publications. It will also acquaint you with the right of privacy and some of the laws of copyright.

### LIBEL

Libel is a difficult offense to define. Libel laws are State laws, and there are differences in the definitions of libel from state to state. For our purposes, however, we will generally define libel as follows:

> LIBEL is a written, printed, or pictured defamation which unjustly holds a person up to ridicule, contempt, hatred, or financial injury.

All states agree that libel is a DEFAMATION, an act which tends to degrade or lower a person in the eyes of others. Its effects can subject him to ridicule, hatred, or contempt (or all three), or they can cause him financial injury by hurting his property or business, or causing him to lose his job.

As you can see, a defamation does not have to be sensational to be libelous. A picture with the wrong people identified in the caption can be libelous. A newspaper headline, even if the story under it is blameless, can be libelous.

Radio and television are not exempt from libel. A picture on television can be as libelous as one printed in a newspaper. A radio news broadcast can defame an individual, although there is some dispute in the courts as to whether the offense would be libel or slander. (Slander differs from libel chiefly in that it is spoken instead of being printed, written, or pictured. In other words, slander is defamation by oral communication.)

True statements about a person can be libelous. Many people think that libel results only from untruths told about another. This is not so. The truth can defame an individual as much as a lie.

A simple defamation, however, is not always a libel. Three things are necessary before a statement becomes libel.

1. There must be a TRUE DEFAMATION. In other words, a person's character or property must in some way be degraded.
2. There must be CLEAR IDENTIFICATION of the person. This identification does not have to be by name. A writer (or an artist) can very easily leave no doubt in the public mind as to a person's identity without mentioning his name.

Even if only a few persons were to realize the person's identity, libel is still possible.

3. The libel must be PUBLISHED. This does not mean that it must be printed in a newspaper. You recall from the definition that a libel can be written (as in a letter) or it can be pictured (as in a photograph or cartoon). Spoken libel, or slander, is also considered by the courts to have been published. As a Navy JO, however, you will not have to concern yourself too much about the legal and technical differences between libel and slander. It is sufficient to know that any defamation may be considered unlawful, regardless of whether it is written or spoken. One of your jobs is to make sure that defamatory statements do not reach print or the airwaves via a Navy news release.

Libel as an offense is almost as old as man. Many early peoples punished those who would harm the name or reputation of another. Libel before the invention of printing almost always took the form of slander. An early code of Egyptian law recognized slander as an offense against the sun god.

After the invention of printing, libel became very closely related to freedom of the press. Different governments in different times have taken various views of a free press. For centuries, the struggle for some measure of press freedom was an uphill battle.

Much of the trouble encountered in striving for press freedom revolved around the fact that for a long time governments considered any adverse criticism or comment to be libelous. Thus, rulers went so far as to imprison or put to death writers who had criticized them in print. In some countries today, too much of the wrong kind of criticism can mean a newspaper will be closed.

A balance between ruthless suppression and license was struck by the American Constitution, and the courts have strengthened it in the intervening years. Today, as one writer says, freedom of the press and speech are "the first principle of the Anglo-American legal structure." He goes on to say that they are a "specific legal principle defining the relationship, in a democracy, between the people and their elected representatives."

Libel laws exist because the free press is a two-way street. There are obligations that accompany the rights of freedom of speech and press. A respectable news medium does not obey the libel laws merely because it wishes to avoid being sued, but because it believes in the dignity of the individual.

## HOW LIBEL IS COMMITTED

If news media today commit libel, it generally occurs in the following areas:

- attacking a man's character or personal reputation;

- accusing him of a loathsome disease or insanity;

- accusing him of a crime;

- by attacking his professional competence; e.g., a lawyer, doctor, politician, or craftsman; and

- subjecting him in any way to public contempt, hatred, or ridicule.

Instances of libel are more common than most people suspect, and court action does not have to result before a statement becomes a libel. There are hundreds of instances of libel every day in the American news media. The vast majority of them are minor or borderline cases; and most of the more serious ones go unnoticed or uncontested. As a matter of fact, there are not too many court actions for libel.

## RESPONSIBILITY FOR LIBEL

Let us assume that you write a story and accidentally include a statement which offends somebody. The person offended sues for libel. Who is responsible? Who pays? A casual observer might think that, in a suit against a large newspaper, any damages will be paid by the medium publishing the story. This is not necessarily so.

Technically, everybody who had anything to do with the statement may be sued. This includes you, the public affairs officer who released it, the officer in command who is responsible for everything you release, the military editor who accepted it, the editor who approved it, and anybody else in the chain of events who read it, understood it, yet allowed it to reach print or be broadcast.

Another point worth emphasizing is that any person who REPRINTS a libelous statement is just as guilty as the person who originally published it.

For example, assume that one newspaper publishes a libelous statement. Another newspaper picks up the story, credits the first newspaper with the facts, and republishes it. The second newspaper is just as guilty as the first if the case reaches court and libel is proved. Charges may be brought against both newspapers. By the same token, wire services are similarly liable.

Occasionally, a newspaper will publish a wire service story that is libelous. In some cases, the newspaper cannot verify the facts in the story because the incident happened far away. Regardless, some States hold that the newspaper is just as responsible as the wire service, despite the circumstances.

In short, a person can name in his suit anyone who had anything to do with the preparation of the story or its distribution. However, he will probably attempt, in his suit, to name only the principal offenders.

## KINDS OF LIBEL

There are two kinds of libel: obvious libel and libel by inference (hidden libel). The formal terms for each are LIBEL PER SE and LIBEL PER QUOD. Do not let yourself become confused by the Latin terms.

### Libel Per Se

The more obvious of the two, libel per se, means "by itself," or "on the face of it." The reader or viewer does not have to interpret or study in order to understand the libel per se because it is obvious or evident. Libel per se is the more serious of the two types, and a person libeled in this manner does not have to prove that he suffered damage to his reputation, monetary loss, or other injury. Libel per se can support a lawsuit in itself.

There are probably thousands of words, phrases and statements in the English language which are libelous in themselves. Some of them are of a political nature; others refer to race or religion; still others involve specific professions and occupations. Others (and this is no doubt the largest group) affect the honesty, integrity, or morals of anyone to whom they are applied.

Here are just a few examples of what NOT to call people or groups:

- Professional Groups–Attorneys: shyster, ambulence chaser, crafty, unprincipled, slick; businessmen: swindler, fraud, racketeer, double-dealer, cheat, phony, crooked; politician: liar, grafter, perjurer, seller of influence, pocketer of public funds, criminal's partner; doctors: quack, abortionist, faker, neglecter of his patients, incompetent.

- Affiliations–Red, Communist, Nazi, a member of the Ku Klux Klan, athiest, nudist, and socialist (sometimes).

- Honesty and Morals–Unreliable, a credit risk, hypocrite, adulterer, unchaste, prostitute, drunkard, conspirator, mistress, thief.

Obviously, there can be many more classifications of words and phrases which are libelous in themselves, but we can learn one or two points from the above list. We can see that a word like "drunkard," for example, can have synonyms, all just as libelous, and the same thing applies to most of the nouns and adjectives in the list.

The other point is that the meanings of words or phrases to the public can change. Over a period of years, the meaning of a word or phrase can shift gradually until it is no longer libelous in itself, or libelous at all. The reverse is also true. A word or phrase harmless a few years ago may be libelous in itself today.

A word which has almost entirely lost a previously libelous per se meaning is "alcoholic." A few years ago the word was synonymous with "drunkard," but today it refers to an illness, alcoholism. Words of this type, however, should still be used with caution.

In a libel suit, if the defamatory material is libelous in itself, the court decides on the interpretation of the words and phrases involved; the news medium does not. If the court decides the material can be understood as libelous by the public, the publisher involved has no argument.

### Libel Per Quod

The second type of libel, by inference, is more "hidden." Libel per quod means "because of circumstance," or "by means of circumstance." In libel per quod the statements, words, or phrases involved may be harmless in themselves, but become libelous because of attached circumstances. Usually such circumstances are unforeseen by the publisher, and he can claim that he acted in good faith. Good faith is not a complete defense, however, as we shall see.

Here is a classic example of libel by circumstance:

A news story told of an athlete's spectacular feats on the tennis court the previous Saturday. In point of fact, the tennis match was on Friday, not Saturday; a simple error. However, the story was libelous per quod because the athlete in question belonged to a religion which observes Saturday as the Sabbath–a day of quiet and meditation. The story, as it was printed, defamed the athlete as not being a devout member of his church.

Libel per quod is the most common of all libels. Very few publishers intentionally undertake the risk involved in printing material which is obviously libelous, but libel per quod occurs often because of errors or negligence. There are countless other examples of libel by circumstances: wrong names, wrong address, wrong dates, and so forth.

Libel by circumstances may also result from what the reader may infer. In a story appearing in a national magazine, a man was described as being a legislative representative (lobbyist) for the Communist Party. The man charged in a suit that this statement damaged his reputation because it implied he was a Communist sympathizer. Whether the man was or was not a Communist sympathizer or a lobbyist for the party was beside the point. The man claimed he had been defamed and was upheld by the Circuit Court of Appeals.

"Guilt by association" is also a form of libel per quod. This form of libel, sad to say, has been employed for many years by unscrupulous politicians and others seeking positions of power. Perhaps the most obvious use of this method has been the linking of various persons to the Communist Party by innuendo.

During a political campaign in the West several years ago pamphlets appeared describing a United States senator who was running for re-election, as being friendly toward Communist aims. One of the principal items of evidence given to support this claim was the fact that the senator had participated in the meeting, before America entered World War II, during which Russia and Stalin were praised as foes of Nazi Germany. The pamphlets were clearly an example of circumstantial libel–what the reader might infer. The intent of the writers of the pamphlet was apparently to damage the senator's reputation in order to injure his election prospects.

## LIBEL AND THE LAW

We have pointed out that the laws of libel are State laws, unlike the Constitution or other national laws which bind ALL American citizens. Libel laws vary from State to State, and each State makes changes in its libel code from time to time. As a result, there is little uniformity among the States regarding award of damages or the nature of judgments in particular types of libel cases.

The State laws of libel are complex and can be understood thoroughly only by an attorney or a person trained in this field. In this section of the chapter we will attempt only to describe some of the "ground rules" which apply generally in all States.

There are two types of legal action which can result from publication of libelous material: CIVIL ACTION and CRIMINAL ACTION.

### Civil Action

Civil libel action results when one person sues (brings court action against) another because of defamation. This defamation, again, need not be to his character or reputation. It can be to his business, his occupation, or his property.

Civil libel can be committed against legal "persons" composed of more than one individual. In this matter a corporation, a partnership, or any other association of individuals can be defamed. General Motors could sue an individual for defaming its products or business practices. By the same token, an individual could sue General Motors. One corporation, too, can sue another.

An individual cannot sue the U.S. Government, however, unless the Government consents to the suit. Thus, if an individual felt he had been libeled by an agency of the Government, he could not bring suit unless the Government consented.

Civil libel suits are always between persons, whether the person is an individual or an association of individuals. A sum of money is the usual compensation awarded by civil courts for damages. The amount has varied from one cent, a nominal sum to indicate vindication, to as high as $175,000.

Money awarded for legal damages is intended to compensate for mental and physical suffering or contempt and ridicule as well as actual financial loss.

### Criminal Libel

Criminal libel is less common than civil libel, but is much more serious. Criminal libel is a crime and can be prosecuted like any other crime. In other words, in criminal libel, the State is the accuser and the punisher. If convicted of criminal libel, an individual can be imprisoned, fined, or both, depending on the gravity of the offense.

Any libel which tends to disturb public peace and order can be a criminal libel. For instance, if a popular public figure were to be libeled to the extent that riots resulted, the libel would be criminal. Obscene libel can be criminal because it is considered to have an ill effect on public morals.

One of the gravest types of criminal libel is seditious libel—that which defames an established government or one of its agents in an attempt to thwart or otherthrow it. Such a libel, if directed at the U.S. Government, becomes a Federal offense and can result in a long prison term for the libeler. Seditious libel is rare. It has occurred in cases where news media or individuals have written violent defamations of the Government in their opposition to Federal laws or the decrees of Federal courts. Mere opposition to a court decree is not necessarily libelous (though it could be seditious). Remember, there is no libel involved until there is defamation.

## DEFENSES AGAINST LIBEL ACTION

An individual, a newspaper, or other news organization is not left without some protections when being sued for libel. There are two partial defenses which can mitigate, or lessen, the damages assessed against a defendant in a libel suit, and four outright protections which are complete defenses against libel action. However, only the two mitigating and two of the four complete defenses will be discussed here because they are the ones which could possibly confront a Navy JO.

The first mitigating factor to consider is HONEST MISTAKE or GOOD FAITH, which appears in the libel codes of most States. Almost self-explanatory, the law means that a defendant can be excused partially if he can prove the libelous material was published unintentionally, or without his realizing it was defamatory. The "honest mistake" law does not remove liability, only reduces it, as does the second mitigating factor, retraction or apology.

A RETRACTION or APOLOGY, usually printed with the same prominence as the original libelous material, will sometimes satisfy a person who claims he has been libeled. But he is still free to sue if he wishes. One disadvantage of a retraction or apology is that it puts the original defamatory remark before the public eye again, hopefully, though, in the nicest possible form.

An example is this story about a southern editor of a few years ago:

The editor was bitterly opposed by certain people in his town, and he did not hesitate to become quite harsh on them in print. One man insisted he had been libeled, and demanded a retraction. The next issue of the paper appeared with the following line in large type: JOHN GREEN IS NOT A BRAYING ASS.

In the above example, the editor successfully and wittily continued his fued, but regrettably, he also compounded the original libel.

TRUTH is the best of the two complete defenses discussed here against libel action. Actually, it is two defenses in one, because some State laws read that truth alone will suffice as a defense in a civil libel suit; others maintain that the truth must be "without malice." In either case, the defendant must prove that what he has published is the truth.

If the law requires "truth without malice," the defendant must also prove his good intentions. Malice, however, as judged by the courts today, does not mean only "intent to harm." The consensus today appears to be that "truth without malice" must be "truth for a good reason." The good reason is usually judged to be in the best public interest or concern.

For example, a newspaper prints a story about a candidate running for a high public office, stating therein that the man has served a prison term for embezzlement. The statement is true, and the newspaper's reason for printing it is the "public good;" the man's history would give reasonable doubt of his qualifications for public office.

If, however, the same statement had been made about a private citizen connected in no way with the public welfare, there would have been no "good reason" in the case.

FAIR COMMENT and CRITICISM is the second complete defense against libel action. A publisher can claim this defense in many instances. The courts are often lenient when fair comment or criticism is made of a political organization or any powerful agency; in reviews of musicals, plays, and books; or in articles dealing with officials or agencies of the U.S. Government. It has been established that one of a newspaper's chief functions is to act as a critic of the wielders of public or private power. This function cannot be taken away.

Many newspapers engage in "crusades" against dishonest or bungling government, against crooked gambling, or other criminal activities. As long as the newspaper approaches such a "crusade" in a responsible manner, it is well within its rights. Every year Pulitzer prizes are given to individual reporters for having exposed and/or caused the correction of private or public abuses of power.

## RIGHT OF PRIVACY

We now turn to an offense which is related to libel; invasion of privacy.

The "right to be left alone" has come to be recognized by the courts only in the past 50 years. As a right, however, PRIVACY is not absolute. A matter of public interest or concern can be published even though it involves the privacy of an individual. A statement in the Universal Declaration of Human Rights reads in part:

> "No one shall be subjected to arbitrary interference with his privacy, family, home, or correspondence. . . . "

The point to remember is that there should be no violation of a man's privacy without a compelling reason; usually in connection with the public concern. To pry into a man's home life in connection with a news story is inexcusable unless there is some clear public need for the information.

On the other hand, a man cannot claim the right of privacy if an important news event has placed him, willingly or unwillingly, in public view. Even so, this does not give news media the right to push human dignity and decency aside.

## COPYRIGHT

The final section of this chapter deals with another set of laws which concern the news media, writers, and publishers–the laws of copyright. Unlike libel laws, copyright laws are Federal statutes.

Copyright—an exclusive right granted to protect original literary, dramatic, musical, artistic, and other intellectual works of authors and proprietors, provided copies of such works are properly marked with a notice of copyright when published.

Works which may be protected by copyright include books, periodicals, lectures, or similar productions intended for oral delivery, dramatic and musical compositions, maps, works or art and reproductions thereof, drawing, photographs, works of a scientific or technical nature, radio and television scripts, and countless other objects requiring creative ability and ingenuity.

Copyrighted materials are the exclusive property of the copyright holder for 28 years. At the end of that time, the copyright may be renewed by the holder or his heirs for another 28 years. When this second period has elapsed, the material becomes public property. The basic purpose of copyright laws is to prohibit the copying of intellectual products, for profit or notoriety, by others during the lifetime of the author. Persons in any type of information work must remember that no copyrighted material may be reproduced without the permission of the copyright holder.

Basic guidance for the procedures to be followed in obtaining copyright permission is to be found in SECNAVINST 5870.1 (Use of copyrighted materials in Navy publications, motion pictures, audio and video tapes, and similar works).

There is a great misconception, however, concerning the exclusiveness of copyrighted material. Nobody has the right to monopolize facts or ideas. If a newspaper story is copyrighted, for example, the copyright protects the story only as far as the literary form, style, and language of the story are concerned. The facts or ideas are free to anybody who wants to use them, provided they are not expressed in the same form or style as the original.

## PUBLISHED WORKS

To be protected by copyright, published works must be marked with a notice consisting of the word "copyright," the abbreviation "Copr.," or the symbol © together with the name of the copyright owner and the year of first publication. On maps, photographs, drawings, works of art, and the like, the symbol © together with the monogram, initials, or mark of the copyright owner is sufficient notice, provided the owner's name and year of first publication appear on some accessible portion of the work.

## UNPUBLISHED WORKS

Unpublished works, such as manuscripts, need not be marked with notice of copyright to be protected. Accordingly, care must be exercised to avoid inadvertently invading or jeopardizing the rights of authors or proprietors of such works.

## USE OF GOVERNMENT PUBLICATIONS

Any material published by or for the United States Government, or any reprint in whole or part thereof, is generally considered to be in the public domain. When copyrighted material is used (by permission of course) in a government publication, however, it cannot be reproduced by a private citizen or in another Government publication without permission of the original copyright holder. Copyrighted material in a Government publication will have a statement identifying the copyright holder and indicating that permission has been granted for this use.

## COPYRIGHT INFRINGEMENT

To use any of the exclusive rights of a copyright owner, without his permission, is an infringement of his copyright. These exclusive rights include copying, reproducing, printing, reprinting, publishing, exhibiting, translating, and vending the copyrighted work or portions thereof and, in some instances, the oral delivery or performance of the work.

Where a copyright is infringed by or for the Government, with its authorization or consent, the exclusive remedy of the copyright owner is by suit against the United States in the Court of Claims. Government employees are no longer personally liable for copyright infringement occurring in the performance of their official duties. In cases involving Navy Personnel, prior to the time suit is brought, claims of copyright infringement may be settled by the Secretary of the Navy or his duly authorized representative, the Chief of Naval Research or his designee.

## FAIR USE

When reading the copyright laws strictly, a writer may not copy a single sentence of a copyrighted work without permission. However, Circular 20 published by the Copyright Office in Washington, D.C. has something to say about the "fair use" of copyrighted works.

In essence, the circular states that although the U.S. copyright statute does not expressly permit the use of copyrighted material without permission of the copyright owner, the courts do, however, recognize certain limited uses of copyrighted material as "fair use."

In the broaadest terms, states the circular, the doctrine of "fair use" means that in some circumstances where the use is reasonable and not harmful to the copyright owner's rights, copyrighted material may be used to a limited extent, without obtaining permission. For example under this doctrine, scholars and critics have been held free to publish short extracts or quotations from copyrighted works, without the permission of the copyright owner, for the purpose of illustration or comment.

The line between "fair use" and infringement is unclear and not easily defined. There is no specific number of words, lines, or notes that can safely be taken without permission. When using excerpts of material in this manner, however, you must always acknowledge the source.

## OBTAINING A COPYRIGHT

If you wish to obtain a copyright on a piece of material created NOT in the performance of your duty, you must follow these procedures:

- Produce and publish copies of the work and include the necessary data to make it valid, as pointed out earlier.

- Register your claim with the Copyright Office promptly after publication. This claim consists of the Application Form (available on request from the Copyright Office, The Library of Congress, Washington, D.C. 20540), two copies of your work as published, and a registration fee of $6.

A pamphlet edition of "The Copyright Law," along with copyright office regulations is available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20204.

## CHAPTER 11

# NEWSPAPER AND WIRE SERVICE OPERATIONS

In spite of recent advances in the radio and television field, as a JO, you will find that the Navy's major news vehicle is still the newspaper. This chapter describes the basic operations and organization of commercial newspapers and wire services and the functions of their staffs.

## NEWSPAPER ORGANIZATION

Newspaper organization follows a basic pattern applicable to practically all newspapers, regardless of size. On metropolitan dailies the pattern is tightly departmentalized with brigades of newsmen, special editors, business representatives, mechanical personnel, and photoengraving superintendents. In turn, they are watched over by a publisher, and assisted by a hierarchy of executives. The publisher may be the newspaper's owner or an executive appointed by the newspaper's stockholders or board of directors. His job is to set policies and run the business. He has charge of all major departments.

On small papers the identical services are performed by perhaps fewer than a half dozen persons, including those who handle the stenography and paperwork. The editor, who exercises the authority of publisher and business manager, also does some of the reporting and may be a photographer, photoengraver and printer. He may even invade the realm of the paper boy if an irate subscriber calls late in the day to report his paper undelivered.

The functions of a newspaper organization, regardless of its size or circulation, are to gather and write the news, to print it, and to make a profit. To do this, newspapers, even the smallest ones, are divided into three major departments: BUSINESS, EDITORIAL, and PRODUCTION (or MECHANICAL). Figure 11-1 shows the organization of a typical large metropolitan daily.

## BUSINESS DEPARTMENT

The business department is concerned with the commercial side of the newspaper. It handles ADVERTISING, CIRCULATION, PROMOTION, and BOOKKEEPING. On large dailies a business manager may supervise all phases of the business department, with a separate manager in charge of each of the four divisions.

### Advertising

Advertising provides about 75 percent of a paper's revenue. Without it, no newspaper could survive. Home deliveries and newsstand sales of newspapers account for a small portion of a paper's income. The 10 cents or more you pay for a newspaper hardly pays for the paper it is printed on. Most newspapers are satisfied if they can break even on subscriptions. But the number of copies sold has a lot to do with attracting advertising and establishing the rates the newspaper charges for advertising space.

When the number of pages for each edition of a newspaper is determined, the advertising manager usually prepares a dummy showing the position of the day's advertising. The remaining space if filled by the editorial department. The average newspaper in the United States dedicates about 60 percent of its space to advertising, and the remaining 40 percent to news, features, and art.

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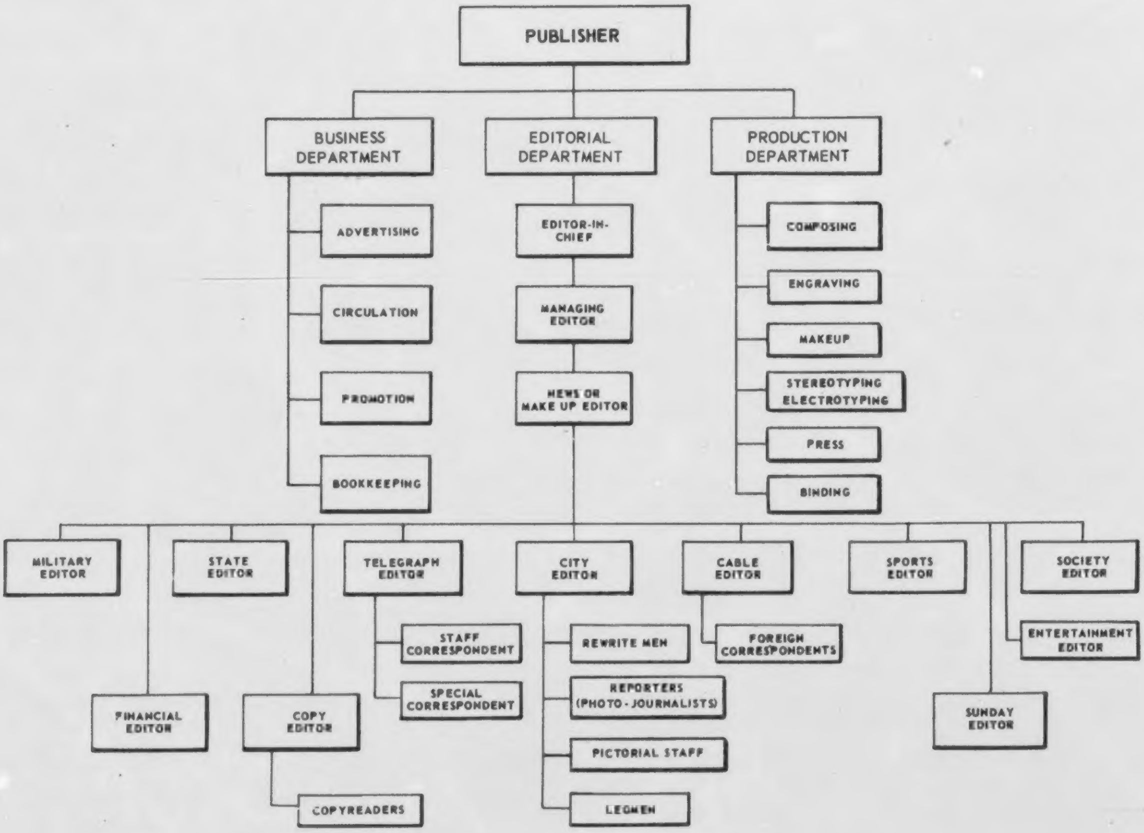
PUBLISHER
BUSINESS DEPARTMENT
EDITORIAL DEPARTMENT
PRODUCTION DEPARTMENT
ADVERTISING
CIRCULATION
PROMOTION
BOOKKEEPING
EDITOR-IN-CHIEF
MANAGING EDITOR
NEWS OR MAKE UP EDITOR
COMPOSING
ENGRAVING
MAKEUP
STEREOTYPING ELECTROTYPING
PRESS
BINDING
MILITARY EDITOR
STATE EDITOR
TELEGRAPH EDITOR
CITY EDITOR
CABLE EDITOR
SPORTS EDITOR
SOCIETY EDITOR
STAFF CORRESPONDENT
SPECIAL CORRESPONDENT
REWRITE MEN
REPORTERS (PHOTO-JOURNALISTS)
PICTORIAL STAFF
LEGMEN
FOREIGN CORRESPONDENTS
ENTERTAINMENT EDITOR
FINANCIAL EDITOR
COPY EDITOR
COPYREADERS
SUNDAY EDITOR

165.31

**Figure 11-1.—Organization of a typical metropolitan newspaper.**

As a JO, you can benefit from studying advertising trends in your local papers. For example, Monday, Tuesday, and Wednesday are considered medium advertising days in most newspapers. Thursday, Friday, and Sunday are considered heavy days. Saturday is usually the lightest.

Of course, important news stories will get into the newspapers any day of the week. Legitimate news is always in demand. A story with little news value might not survive on a day when the space is needed for advertisement. The advertising may crowd your story out of the paper. On the other hand, newspapers probably print fewer pages of news on light advertising days. Some papers tend to print more military news on certain days. Study the newspapers you serve to learn what days they need news most and govern your output accordingly.

### Circulation

Circulation is responsible for sales and distribution of the newspaper.

### Promotion

Promotion strives to boost circulation and make the newspaper a more attractive vehicle for advertising. The promotion manager originates contests and promotion campaigns of all types in order to boost the newspaper's advertising and readership.

### Bookkeeping

Bookkeeping collects and disburses money and maintains the newspaper's records.

## EDITORIAL DEPARTMENT

The editorial department gathers, writes, edits, and comments on the news. It operates as a carefully trained, highly organized and resourceful team. From all its news sources–local staff writers, correspondents, press associations (most commercial newspapers subscribe to one or more of the major wire services discussed later in this chapter), and from publicity sources–a newspaper today receives many times more copy than it can use each day. From this huge mass of world news the editorial department carefully selects the news to be printed.

### Editor-in-Chief

The Editor-in-Chief, or just plain Editor, supervises and coordinates the work of the editorial department and enforces the publisher's policies. He usually is responsible for the content of the editorial page. Occasionally, one man will act as both editor and publisher.

### Managing Editor

Assisting the editor-in-chief is the managing editor. He sees that all the day's local, national and international news is gathered, written, and accurately presented to the public. His principal assistants are the news, cable, telegraph, and city editors.

### News Editor

The news or makeup editor determines the position and page in which news, pictures, and other matter will appear in the paper. It is his job to make the paper attractive and to see that important news is played up prominently.

### Cable and Telegraph Editor

The jobs of cable and telegraph editor are combined on some newspapers. But if they are assigned separately, the cable editor handles foreign news while the telegraph editor handles national news.

Most newspapers have several correspondents on their staffs who, in most cases, forward their material directly to either the telegraph or cable editor. A correspondent is a newsman who covers a beat or assignment in another city, another state, or another country. Although titles may vary on different newspapers, here are three types of correspondents normally employed:

STAFF CORRESPONDENTS are farmed out to important news-making cities. A newspaper's Washington Correspondent, for example, may cover news of the Federal Government. In the home state capital another staff correspondent may cover news of the state legislature. In New York another may cover the United Nations. These correspondents cover and write news stories which originate in their territories. They then dispatch it back to the home newspaper.

SPECIAL CORRESPONDENTS are more commonly known as "stringers." They earn a living by working full time on one newspaper, but sell items on the basis of a query to other publications. *Time Magazine*, for example, has stringers in practically every important city and strategic point in the world.

FOREIGN CORRESPONDENTS are correspondents who belong to a newspaper's foreign news staff. They are highly qualified analysts, familiar with a country's language, politics, economics, and problems. Only the largest newspapers and wire services can afford them, but their services are invaluable. Without them, American readers would be unable to keep abreast of important fast-breaking foreign news events.

### The City Editor

The city room is the nerve center of the newspaper. Its boss is the city editor who has the responsibility of gathering and editing news of the city and nearby areas. He plans and directs the work of all local rewrite men, newsmen, the pictorial staff, and leg men.

REWRITE MEN are veteran newsmen who write stories from facts phoned in by reporters, leg men (reporters who cover stories, but do not write them), and tipsters. They are highly trained, versatile writers with years of experience. They are capable of writing copy quickly and interestingly–usually under the pressure of a deadline. In addition to writing stories from facts received over the telephone, they rewrite unsatisfactory stories rejected by the copy desk, interview office callers, and rewrite publicity stories and stories from other newspapers.

REPORTERS employed by many metropolitan dailies are one of three types:

1. General Assignment Reporters gather and write most of the local news which appears in the newspaper. Their job is to be on hand in the city room for whatever task may turn up.
2. Special Assignment Reporters are experts or specialists in certain fields such as labor, politics, aviation, business, farming, art, et cetera. A drama critic, for example, would be a special assignment reporter.
3. Beat Reporters cover specific beats or territories on a regular basis. These beats may include City Hall, the police department, hospitals, schools, or even military installations. Although many beat reporters know their territories well, they are not necessarily experts or specialists on any one subject. A beat reporter who covers the police department, for example, is not necessarily an expert on crime.

PHOTO-JOURNALISTS have become an important asset to the commercial newspaper just as they have to the Navy over the past decade. In former years, newspapers had pictorial staffs, teaming reporters and photographers together on assignments worthy of pictorial coverage. While the photographer snapped his shutter, the reporter gathered names and addresses for the picture caption, or explanatory material to go with each photograph. Now these two assignments are usually combined. One newsman, commonly referred to as a photo-journalist, takes his own photos and writes his own story as well. However, most newspapers must maintain a pictorial department to take, as well as process, their photos.

LEG MEN cover local events and phone the information to a rewrite man. The leg man must have a good nose for news and the ability to give information over the phone quickly and accurately. He seldom writes his own stories.

### The Copy Editor

The copy editor is another man with an important job in the editorial department. He is in charge of the copy desk, where material intended for publication is made to conform to the newspaper's style sheet. He checks this material for accuracy, libel, determines space requirements, and then assigns headlines.

COPYREADERS are the chief assistants to the Copy Editor. On large newspapers, individual sections such as news, sports, society, and so forth, may have their own copyreaders. On other papers one copy desk will review all copy.

News comes into large newspapers from all over the world. It is delivered by hand, by phone, by mail, by word-of-mouth, by radio, by teletype, and other means. Although a great deal of this copy is prepared and written by the newspaper's own staff, much more comes from the wire services, feature syndicates, local press associations, and part-time stringers. Still more is channeled into a newspaper's editorial department by public relations men and publicists for politicians, manufacturers, organizations, and anybody else with prepared handouts. This includes the Armed Forces.

While much of this material eventually is discarded, it all must be read. News releases–including Navy news releases–are one of the paper's most reliable, steady, and inexpensive sources of information. To make sure all this copy is processed speedily and accurately, it passes across a copy desk.

### Other Editors

Most newspapers located near a large military installation have a MILITARY EDITOR. He evaluates, covers, writes, or edits military news. If a newspaper you send releases to has a military editor, send them to him. If the particualr paper you're dealing with doesn't have a military editor, give your releases to the city editor.

Some newspapers have STATE, SUBURBAN, and NEIGHBORHOOD EDITORS. The state editor, of course, handles state news. Suburban and neighborhood editors are usually found on large metropolitan newspapers which publish special suburban and neighborhood editions or sections.

If a newspaper has a Sunday edition, it may have a SUNDAY EDITOR. He handles the magazines section or any special sections not normally carried in the daily section. Other editors who are normally included on the editorial staff include the SPORTS, SOCIETY, FINANCIAL, and ENTERTAINMENT editors. Their titles are self-explanatory.

### The Morgue

Medium-sized and metropolitan newspapers maintain extensive libraries or "morgues" consisting of clipping files on public figures and local citizens. On smaller papers the morgue may consist merely of drawers full of old "cuts"—photoengravings of persons whose activities often appear in public print or whose pictures for one reason or another have appeared in the paper. All newspapers keep biographical data.

## PRODUCTION DEPARTMENT

The PRODUCTION or MECHANICAL DEPARTMENT, under the general supervision of a plant superintendent, is responsible for getting news copy, advertising, photos, and other illustrative material into print. The editorial output of any newspaper is geared to the capacity of the linotypes, presses, and dozens of other pieces of equipment in the production department. Deadlines, on large papers, are cut to the minute so that the newspaper may meet competition and the demands of distributing agencies.

The production department of a newspaper using the letterpress method of printing (letterpress printing is discussed in chapter 17) is usually sub-divided as follows:

- COMPOSING ROOM. News copy is set in type, usually on linotype machines.

- ENGRAVING ROOM. Photos and other illustrative material are prepared for reproduction.

- MAKEUP ROOM. The engravings and type are assembled into page forms and prepared for the press.

- STEREOTYPING (or ELECTROTYPING) ROOM. A duplicate casting of each page is made from the original forms.

- PRESS ROOM. Here, the newspaper is printed.

- BINDING ROOM. The printed pages are cut, assembled, folded, and prepared for distribution.

Each sub-division is headed by a foreman, who is assisted by various craftsmen such as linotype operators (compositors), pressmen, engravers, and makeup men.

The mechanics of newspaper publication are technical, involved, and highly worthy of study by anyone connected with the production of a newspaper. Editors and staff members of ship or station newspapers must necessarily familiarize themselves with printing methods because, as JO's, they will become intimately concerned with the layout and general appearance of a newspaper and other Navy publications sometime during their career. Chapter 17 covers the fundamentals of printing required for the JO.

## THE WIRE SERVICES

The two major wire services in this country are Associated Press (AP) and United Press International (UPI) as pointed out in chapter 3.

Competition between the wire services is as keen as it is between rival dailies. A "scoop" by one wire service over the other by as much as 10 to 15 minutes on a major air crash or important political story is a world-wide "scoop." Minutes, and even seconds, make the difference that will enable one paper to meet an edition with an important story while its competitor misses it. The same intense rivalry is waged among large financial papers where a "scoop" of a few minutes in reporting a market quotation is considered a major accomplishment. Executives of the wire services are experts in the field of communication–telegraphy, radio, and photography–as well as news reporting, They supply all these services to newspapers, radio, and television.

Members or clients of the wire services decide how much and what kind of news material they want to receive and are assessed accordingly. They may get a brief "pony service" of several thousand words, or they may want the entire report of several hundred thousand words. Some may want photo or radio (written in radio style) service. Assessments may range from $10 to more than $1000 a day. This may sound expensive, but AP and UPI provide services from correspondents which many newspapers could not otherwise afford.

### OPERATION

In many respects, the operation of the two wire services is similar. The headquarters, or nerve centers, of both are located in New York City. Most of the news from outside the nation is sent there, then relayed by means of leased telegraphy wires to bureaus in key cities throughout the U.S. The bureaus in turn relay the news over smaller regional and state wires to individual subscribers.

A bureau may be the news center for a region, such as Boston for New England, or it may be the news center for a state, as Indianapolis for Indiana. Its purpose is to provide subscribers in its area with an assortment of good material based on significant international, national, regional, or state events.

The wire services serve their subscribers with one or more circuits called WIRES. There are wires for important news of nationwide interest, for regional and state interest, for financial news, for sports news, and even a race wire which carries detailed results from the nation's race tracks. The wire service will serve a subscriber with any one or all of these wires. Their service includes not only news but features, pictures (via radio, wire, and mail), and special coverage. Few newspapers other than the large metropolitan dailies can afford all the wires.

The wire services are alert to individual needs. If the *Virginian-Pilot*, for example, requests special coverage of a Norfolk Navyman who is making news in Florida, the wire service serving the paper will provide coverage.

Subscribers of AP and UPI work on a cooperative basis. In addition to receiving news, they must agree to permit their own news stories to be fed back into the network. This ensures quick and thorough coverage of practically every significant news event which occurs in the United States.

Picture distribution by the wire services parallels their handling of news. After a good spot news picture is received, it may be sent from coast-to-coast by wire and overseas by radio circuits. FACSIMILE is the term used for the method of transmitting pictorial and graphic information by wire or radio and reproducing it in its original form at the receiving end.

Wire service copy is received in the newsrooms of newspapers and radio and television stations on either a teletype machine or a teletypesetter.

Newspapers using the teletypesetter (known as TTS) receive their copy on two machines. A MONITOR, similar to a teletype machine, spells out the copy sent by the wire service. Unlike teletype copy, however, it arrives in caps and lowercase. Another machine called the REPERFORATOR produces a perforated tape which resembles a miniature player-piano roll. This tape contains the same story received on the monitor, only in the form of perforations.

The telegraph or cable editor reads the monitor copy. If he decides to use the story, he sends the tape to the composing room, where it is fed into a linotype machine converted for this purpose. The tape operates the linotype machine, which sets the copy automatically, in caps and lowercase, with proper punctuation, and right and left hand margins. If changes are necessary in the story, they are made on the monitor copy which is sent to the composing room. Corrections are then made in the type.

## LOCAL PRESS ASSOCIATIONS

In addition to the wire services, newspapers in large metropolitan cities may get news from a local press association. These agencies are sometimes called CITY NEWS BUREAUS. They have their own news staffs and specialize in complete local coverage. Although many newspapers have enormous local news staffs of their own, they cannot possibly cover the hundreds of stories which break hourly in a large city. As a result, the newspapers band together and form a local press association which supplements their own coverage. Reporters for local press associations are stationed at various strategic centers such as police stations and other public buildings.

## CHAPTER 12

# INTRODUCTION TO PHOTOGRAPHY

The word photography derives from the Greek words "phos" and "graphos" and means, literally, writing with light. A more useful definition would be the recording of scenes by creating an image of their reflections.

To the amateur photographer photography is as simple as grabbing a box camera and tripping the shutter with the sun behind until a roll of film has been exposed. After the film has been exposed, the process becomes even simpler for the amateur. The exposed film is given to the nearest drug store and one or two days later, prints or slides are ready.

As a Navy Jounalist, you are required to know more than how to use a box camera and where the nearest drug store is located. Getting to the corner drug store can be quite a problem when your ship is underway.

Although Navy JO's are not required to know as much about the principles and techniques of photography as a Navy Photographer's Mate, the JO must have a basic knowledge of photography. There will be times when Photographer's Mates are not available and you will have to shoot the picture, process the film, and print your pictures.

According to JO quals, you must know–the fundamentals of photography; the principles and techniques of black-and-white and color photo coverage; how to operate Navy still cameras used in news photography and take news and feature pictures with good composition; and process films, make contact sheets, and pictures for release. You must also know how to select pictures for publication on the basis of composition, quality, suitability, and story telling factors.

If you can do these things already, you are in good shape for the JO exam. But if you can't, pay particular attention to the information in this chapter and the two that follow. They will provide you with the basic knowledge of photography you need for advancement to JO2.

This particular chapter describes the process of still photography from composition to film exposure and making the photographic print.

### BASIC PHOTOGRAPHY

Basic photography can be simplified to the following requirements as shown in figure 12-1:

- A light source
- A subject
- Photographic film
- A camera
- Chemicals for processing film
- A printing device
- Photographic paper
- Chemicals for processing paper

The light source can be natural–such as the sun–or artificial, such as incandescent or fluorescent lamps, flash lamps or electronic flash, or light generated from burning substances (flames). The light used in photography does not have to be visible. It can be infra-red or ultraviolet, but light must exist to be reflected from the subject and form an image on photographic film.

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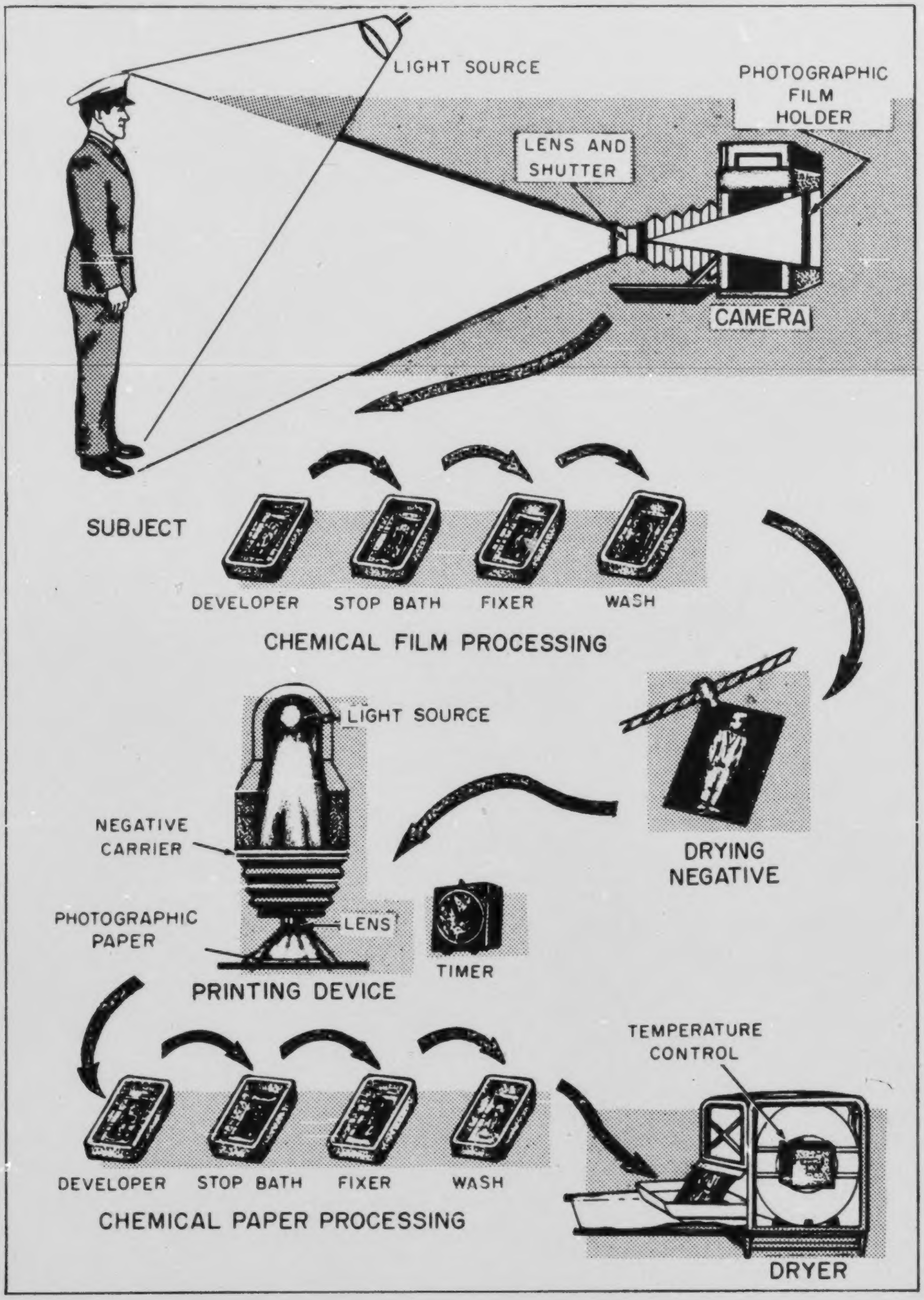
LIGHT SOURCE
PHOTOGRAPHIC FILM HOLDER
LENS AND SHUTTER
CAMERA
SUBJECT
DEVELOPER
STOP BATH
FIXER
WASH
CHEMICAL FILM PROCESSING
LIGHT SOURCE
NEGATIVE CARRIER
DRYING NEGATIVE
PHOTOGRAPHIC PAPER
LENS
TIMER
PRINTING DEVICE
TEMPERATURE CONTROL
DEVELOPER
STOP BATH
FIXER
WASH
CHEMICAL PAPER PROCESSING
DRYER

165.190

Figure 12-1.—The photographic process.

The subject can be anything. If it can be seen, it can be photographed. As there must be light to form an image so must there be a subject from which to form the image.

Film, as defined here, is a light sensitive emulsion of silver halides suspended in gelatin and coated on a transparent and chemically neutral base, usually cellulose or polymer plastic. The choice of film type is by size and sensitivity to fit the camera and nature of light used. During the exposure, silver halide crystals in the emulsion undergo an ionic change forming a latent image which can then be reduced to a visible and usable image through a complex chemical process.

The camera is basically a light-tight box with an optical system at one end and an image support at the other. Additions for focusing the image, viewing, controlling the amount and duration of light entering the box, film changing or rolling, range and exposure calculators and such are valuable accessories but not absolutely essential to the photographic process. A picture can be made with a coffee can if it has a pin-hole at one end and a support for film at the other.

The processing of film to convert the latent image into a stable visible image for use in printing requires four basic steps:

1. Developing or converting exposed silver halides to metallic silver; the black or dark portions of the visible image.
2. Fixing or changing the silver halides unaffected by the developing to soluble salts.
3. Washing to remove the soluble salts and residual chemicals.
4. Drying so that the film can be handled.

Once these steps have been completed you have a negative ready for printing.

Printing the negative or making a positive is done by contact or projection. The contact printer is usually a box with an internal light source and a glass top that allows light to pass through it and the negative to form a latent image on photographic paper held in contact with the negative.

The projection printer allows the image on the negative to be projected and the size of the print varied. It consists of a light source, negative holder, and a lens and focusing device mounted on a frame allowing it to be raised and lowered depending on the size of the projected image desired. The photographic paper is held in an easel or taped to a board that can be moved so as to use that portion of the projected image desired.

Photographic paper has essentially the same emulsion as film. It is chemically processed the same as film, resulting in a positive image. Choice of paper types is dependent upon the type of printing, surface, size, and finish desired.

## EXPOSURE CALCULATION

For a latent image to be formed, the emulsion of the film must be exposed to light reflected from or transmitted by the subject being photographed. For this image to be usable; that is, to record tones in correct detail, the quantity of light and duration of exposure on the film must be controlled.

The term exposure denotes the amount of light which is permitted to act upon a photographic emulsion. A light of high intensity may be permitted to act for a short time, or one of lesser intensity for a greater time; yet both exposures produce the same photographic effect on the film. The exposure formula for most practical work is:

EXPOSURE = INTENSITY × TIME

INTENSITY in this case refers to the brightness of the image on the film and depends on the lens settings in conjunction with the light variables reflected from the subject. TIME is the interval during which the shutter is allowed to remain open to permit light to reach the film.

Correct exposure is dependent upon and controlled by four factors:

1. The speed or sensitivity of the film.
2. The intensity and nature of the light.
3. The size of the lens aperture.
4. The duration of exposure.

## FILM SPEED

The film speed, or film sensitivity, measured (or indicated) by exposure index, ASA or ASA speed, is stated on the data sheet packed with film. This may be your first experience with a film data sheet and it is a very valuable piece of paper that should not be discarded while the film is being used. In addition to the film speed, it also gives necessary data for flash photography, film processing, use of filters, et cetera. In the United States the film speed is determined by the manufacturer in accordance with standards published by the American Standards Association, hence the term ASA or ASA speed.

The sensitivity of film varies with the type of emulsion used. Some emulsions react quickly to dim light and short exposure, and the film is considered FAST. Other emulsions have just the opposite reaction and the film is considered SLOW. The sensitivity of film to light is indicated by a numerical rating assigned to the film by the manufacturer. The higher the number, the faster the film. A film with a speed rating of 200, for example, is twice as fast as one with 100. This means that the film with a speed rating of 200 will require only half as much exposure to produce the same amount of density as the film rated at 100, provided all other factors remain the same. The ASA rating assigned is a numerical value used in conjunction with exposure guides, exposure meters, and other devices designed to assist the photographer in computing correct exposure.

There are other methods of film speed determination. Although the numbering pattern may be similar to ASA, the method of determination may be different and the speeds are frequently not interchangeable. A few are mentioned for information only:

- DIN–Deutsche Industrie Norm–used in most of Europe.

- SCHEINEN–an old system used in Europe and, to a lesser extent, in the Americas.

- JIS–Japan Industrial Standard–Popular throughout the Far East. JIS film speeds can usually be used interchangeably with ASA if no ASA speed is stated.

- BSI–British Scientific Institute–BSI speeds are usually interchangeable with ASA. The BSI system is rapidly gaining popularity in Europe.

- DEGREE–There are several systems of logarithmic film speed progressions stated in degrees. These are used in Exposure Value Systems which do not equate to an exposure calculation.

COLOR SENSITIVITY OF BLACK AND WHITE FILM.–When the human eye views a person or landscape, it registers two distinct sensations. One is differences in brightness, and the other is differences in color. A flag is seen as red, white, and blue; grass appears green. Colors appear much brighter in sunlight than in shade.

Films for black-and-white photography register the image formed by the lens in terms of brightness differences only. In the negative, color differences are translated into brightness differences. There are several general classifications into which film emulsions can be divided according to the way they interpret colors–that is according to the way they translate color differences into brightness differences. Two of the classifications that will concern you as a Navy JO are ORTHOCHROMATIC and PANCHROMATIC.

Orthochromatic films give strong contrasts. All colors generally become white or black with relatively few grays. For example, suppose you were shooting a picture of a girl wearing a red dress. In the background is a blue sky with white clouds. If you used ortho film without filters in your camera, the girl's dress would turn out black. The clouds would disappear completely, and the sky would turn out white.

Ortho films are popular in portraiture, especially for portraits of men. Ortho film strengthens character lines in portraits. In photoflash pictures, it aids in securing good rendering of flesh tones.

Panchromatic films give a more natural range of tones for the colors for which they substitute in nature. For example, in the same scene described above, the red dress would appear dark gray, and the clouds would not disappear. In general, pan film is sensitive to the full range of colors to which the eye is sensitive.

## CONTROLLING LIGHT

HOW LIGHT ENABLES YOU TO SEE.–Light waves reach the pupil of your eye and are concentrated by the lens just behind the pupil to form an image on the inside wall of your eye. This part of the eye is called the retina and consists of a great number of nerves which react only to the waves of the visible spectrum of light. Their reaction is carried to the brain, and you experience the sensation of sight.

Your brain will sense an object as bright if that object emits or reflects a lot of light. If an object gives of little light, your brain will say it is dull. Too much light stimulates the retina's nerves excessively and causes eye fatigue and headaches, while too little light does not produce enough stimulation.

To overcome these difficulties, your eye is equipped with an iris which opens or closes automatically according to the amount of light present. In bright sunlight, for example, the pupil of your eye is contracted to a small opening; in a poorly lighted room, it is expanded to a large one. Your eye also can be covered or closed by your eyelids to shut out all vision and much of the light.

HOW LIGHT ENABLES YOU TO PHOTOGRAPH.–The camera and the eye function in a strikingly similar manner. In making a picture, light rays coming directly or indirectly from a luminous source are concentrated by the lens onto the rear inside wall of the camera. There, they form an image.

If this wall is covered by a light-sensitive material, such as photographic film, this image can be converted by development into a permanent record. Too much light would spoil the image on the film. Too little light would fail to make the sensitized material respond to the action of the light.

The basic difference between seeing an object and photographing it is that sight is temporary and a photograph is permanent. The eye, of course, automatically focuses on objects and continuously makes adjustments for differences in light and movement. The camera, unfortunately, is not quite so versatile. You must focus for it and make the necessary adjustments for light and movement.

Without light, the most expensive cameras and the finest films are worthless. Fortunately, nature provides us with sufficient source of light during daylight hours. At night, or when pictures must be taken indoors, there are various sources of manmade artificial light mentioned earlier that are available to you. The biggest problem in photography, however, ISN'T the availability of light. It is controlling the light that IS available to expose your film properly.

Simply defined, EXPOSURE is the total amount of light necessary to produce a satisfactory image on film. The two parts of the camera that control exposure are the LENS and the SHUTTER.

### The Lens

All lenses have one function: to bend light rays so they will form a sharp image on film when the shutter is open.

When light strikes an object, a portion of it is reflected from many points on the subject in the form of light rays. When the reflected rays of light from the subject strike the camera lens, the lens bends these rays, causing them to converge on the rear wall (focal plane) of the camera.

Each individual point on the camera wall corresponds to the original point on the subject from which it was reflected. These points are the images of the points from which the rays originated, and the sum of these points is a complete image of the subject.

Lenses vary in size, shape, and quality. A simple, inexpensive lens may be made out of a single piece of curved glass. More complex lenses may be made of many separate pieces or elements.

Simple lenses are usually used in inexpensive box cameras. They are set for reasonably sharp focus from about six feet away to infinity. The focus is pre-set and cannot be changed. The major fault of these lenses is that the light rays become scattered at the edges of the film, causing the film to become slightly blurred. The blur is usually not noticeable, however, until the picture is enlarged.

More complex, precision-made lenses are used on more expensive cameras. Many of these cameras are equipped with ANASTIGMATIC

LENSES. The term refers to lenses which focus light rays with equal sharpness on all parts of the film. The film is not blurred around the edges, as in the case when simple lenses are used.

THE DIAPHRAGM.–Inside most good lenses is a mechanical device for controlling the amount of light which passes through the lens. This device is called the IRIS DIAPHRAGM. It is also referred to as the LENS APERTURE, LENS OPENING, DIAPHRAGM OPENINGS, AND f/STOPS (most frequently used).

In many respects, the iris diaphragm is like the iris of the eye and serves the same function–to admit an exact amount of light into the camera each moment the shutter is open.

Most diaphragms have a series of thin metal leaves (figure 12-2) for the purpose of admitting an exact amount of light. These leaves are arranged and shaped to provide an approximately circular opening which can be changed in size when desired.

One end of each overlapping leaf in the diaphragm's mechanism is located on a mount which is secured to the inside of the lens. The other end is attached to a movable circular ring outside the lens. When the ring is turned, the center of each leaf moves toward or away from the center. Turning the ring contracts or expands the circular opening and regulates the size of the space between the leaves.

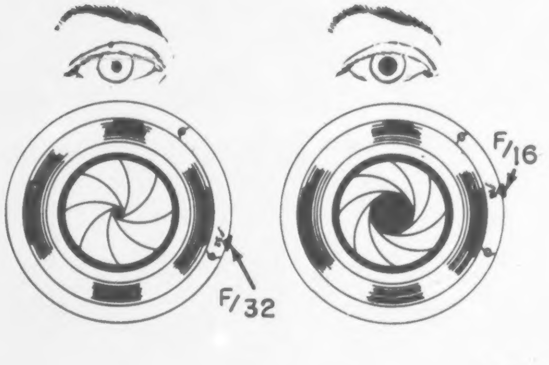

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**Figure 12-2.–The iris diaphragm of a camera functions in the same manner as the iris of the eye in controlling the admittance of light.**

Turning the control ring in the direction that reduces the size of the aperture is termed STOPPING DOWN the lens. Moving the control ring so that it enlarges the aperture size is termed OPENING UP the lens. Figure 12-2 illustrates how different size openings are possible with the iris diaphragm. When the diaphragm is set at the largest aperture, the lens is said to be WIDE OPEN.

The largest opening or stop at which a lens can be used is referred to as the SPEED OF THE LENS. The speed of a lens is indicated on the lens mount by a number which is preceded by the letter "f". The speed of a lens depends primarily upon the area of the circle of light it transmits, and the distance the light has to travel.

The maximum amount of light transmitted by the lens is governed by the largest stop, and the distance light has to travel is indicated by the FOCAL LENGTH of the lens. The term FOCAL LENGTH is almost self-defining. It simply means the distance from the lens to the plane where approaching rays of light are brought to a point by the lens, so that a sharp image is formed. The focal length of each lens is a built in factor which cannot be changed by the camera's controls.

The standard unit of measurement used by manufacturers of lenses is the f/number, or f/value. Although the f system may appear confusing at times, it is used because it is a part of optical formulas used in advanced photography.

The system for diaphragm marking is called f/stops and is based entirely upon the effective diameter and the focal length of the lens. F/stops in the English system (now almost international) are f/1.0, f/1.4, f/2.0, f/2.8, f/4.0, f/5.6, f/8, f/11, f/16, f/22, f/32, f/45, f/64, f/90, et cetera. There are also intermediate stops, such as 3.5, 4.5, and 6.3 which, if shown on an exposure meter, can be set by aligning the aperture indicator of the camera between the marked f/stops.

The largest opening possible with a lens is designated by the lowest f/number. The smallest opening possible is designated by its highest f/number. An important thing to remember is that f/numbers are fractions. The larger the number, the smaller will be the fraction of light that will reach the film.

Another thing to keep in mind is that moving the diaphragm control lever one full stop doubles or cuts the exposure in half, depending on which way it is moved. For example, opening the diaphragm from f/8 to f/5.6 doubles the exposure.

Figure 12-3 is based on a correct exposure of one second at f/8 and shows the relation existing between other f/values, aperture sizes, and the equivalent exposure required to admit the same amount of light.

From this, you might expect that a picutre taken at f/8 at one second would be identical with the same picture taken at f/5.6 at one-half second. The exposure would be the same, but the depth of field would be different.

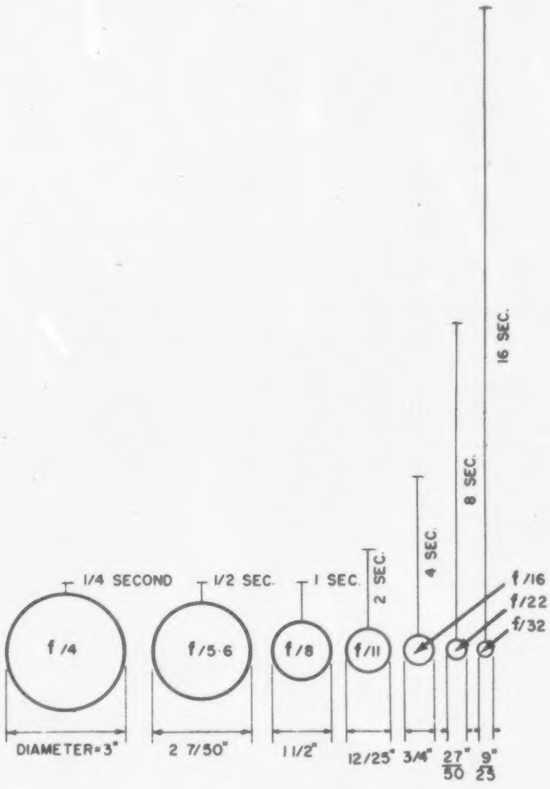

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Figure 12-3.—Comparison between aperture, f-valve, and relative exposure.

DEPTH OF FIELD.–The area of acceptably sharp focus before and behind the subject focused on is referred to as depth of field. (See figure 12-4.) Factors affecting depth of field are:

The Focal Length of the Lens.–The shorter the focal length of the lens being used the greater the depth of field or vice versa.

The Lens Aperture.–As the lens aperture increases (in size), the depth of field decreases.

The Distance Focused On.–As the distance focused on increases, the depth of field increases.

Maximum depth of field is gained by using the smallest practical lens aperture and results in sharp focus from foreground through background. If we focus on 25-feet and use an aperture of f/32, a depth of field from 9 feet to infinity is achieved. (For general photographic use, the term infinity means any distance greater than 100-feet.) Shallow depth of field is gained by using a large lens aperture and results in the object focused on being in sharp focus while the foreground and background are out of focus. Again, if we focus on an object at 25-feet and use f/4.5 as our lens aperture, the scene will be out of focus at points nearer than 21 feet and farther than 30 feet.

There is considerable calculation involved in computing the near and far limits of the depth of field. Many manufacturers supply tables which give depth of field data for various distance settings and f/numbers.

Most still cameras have, for your convenience, a depth of field scale incorporated with a footage scale marked on the camera, such as the one shown in figure 12-5.

With this scale, the photographer needs only to focus the camera and then read from the scale the nearest and farthest distances which will be in focus at any given f/stop. In figure 12-5, the camera is focused on 10 feet. If f/8 aperture is being used, everthing from 8 feet to nearly 15 feet will be in focus. If f/32 is being used, everything from a little under 5 feet to infinity will be in focus. Once the distance focused upon has been brought into position opposite the index mark on the scale, you can read off the

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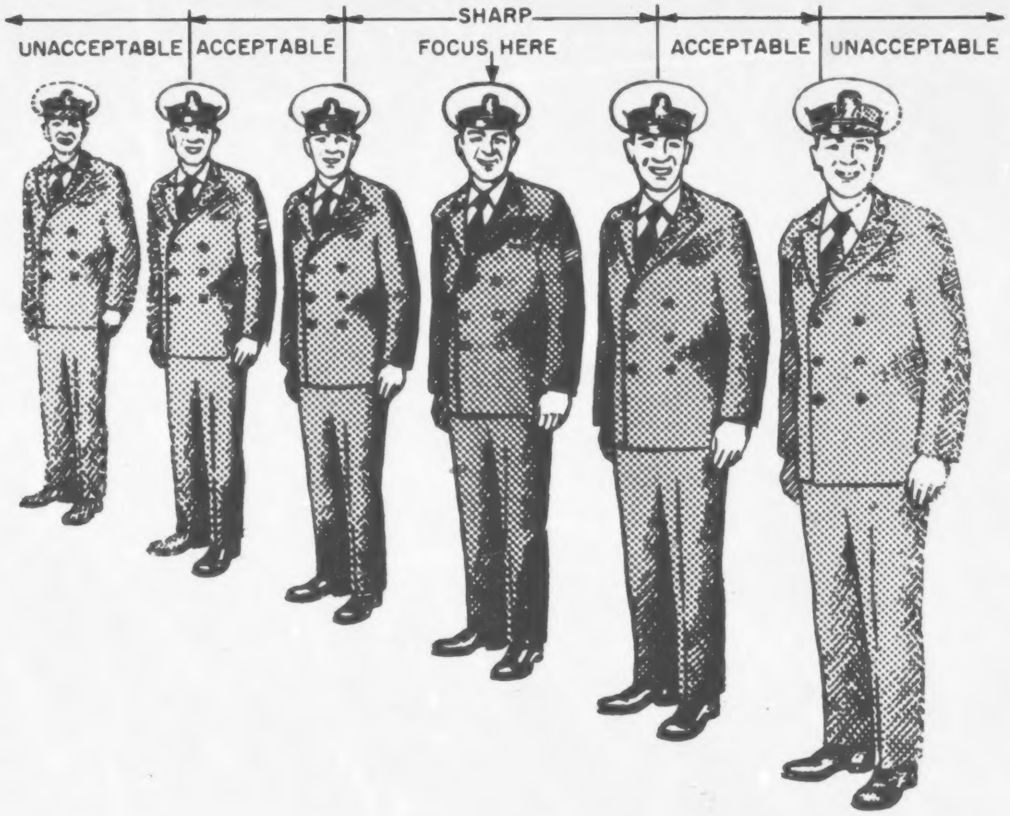
SHARP
FOCUS HERE
UNACCEPTABLE
ACCEPTABLE
ACCEPTABLE
UNACCEPTABLE

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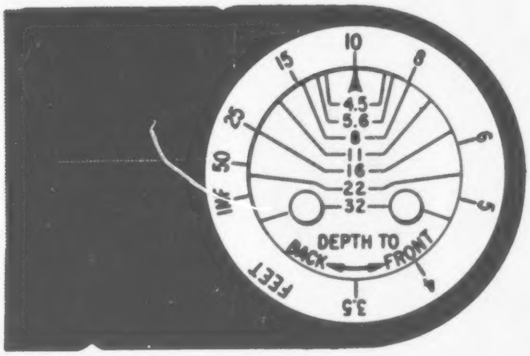
Figure 12-4.—Depth of field is the area of acceptably sharp focus before and behind the subject focused on.


10
8
15
25
50
INF
6
5
4.5
5.6
8
11
16
22
32
DEPTH TO
BACK
FRONT
FEET
3.5
4

165.211

Figure 12-5.—A typical depth of field scale.

depth of field for the various openings. Controlled depth of field will help to emphasize or subdue foreground and background. With proper calculations, it is possible to completely blur out an unwanted background.

FOCUSING THE LENS.—Adjusting or changing the distance between the lens and the focal plane (where the film rests in the camera) to produce a clear image is termed focusing. To aid in focusing, most cameras have either a FOCUSING SCREEN which is a piece of ground glass which reflects the scene, a rangefinder, or a vernier scale. Most press and view cameras have all of the above mentioned focusing features. The ground glass is the most accurate and allows previewing the depth of field by viewing through a pre-selected lens aperture. The rangefinder device can be used to focus on a specific point or for selecting a near or far point of desired sharpness. A vernier scale is used to set a point of focus which is already determined or when estimating the distance from camera to subject.

Incorrect focus will ruin a picture, therefore, the ability to focus correctly is very important. When focusing on several objects at different distances, it is necessary to compromise. Seldom will it be possible to focus sharply on each of several objects at different distances.

If you focus exactly on the near object, the distant object may no longer be in sharp focus. Your best bet will be to reduce the size of your lens aperture to increase the depth of field and focus just short of midway between your near and far object.

### The Shutter

In combination with the diaphragm, the shutter is the other device employed to control exposure. The SHUTTER SPEED controls the duration of time that light is allowed to strike the film.

The two types of shutters commonly used on still cameras are the focal plane (usually placed behind the lens) and the between-the-lens types.

Shutter speeds are usually marked on cameras as the reciprocal of the fraction of a second that the shutter is open (1 is 1/1 or 1 second, 500 is 1/500 or 1/500th of a second).

The range of shutter speeds available on the between-the-lens shutter are usually 1, 2, 4, 8, 15, 30, 60, 125, 250, 500. In addition to a given range of speeds, most shutters can be opened for an indefinite period of time. At the setting marked "T" (time), the shutter opens at the first pressure on the release and stays open until the release is pressed again. At the setting marked "B" (bulb), pressure on the release opens the shutter, but it closes again as soon as the pressure is released. On the more expensive shutters a higher speed of 1/1000 second is available.

NOTE: Shutter speeds are available only as marked. Unlike the diaphragm which can be set between marked f/numbers, intermediate settings on the shutter do not give intermediate speeds.

## DETERMINING SHUTTER SPEED

The correct sequence in determining the settings of the diaphragm and shutter for making an exposure is to first compose the picture and focus on the subject, then down the diaphragm until the desired depth of field is obtained. Select the shutter speed which combines with this f/stop to produce a correct exposure. When the subject is in motion, it is necessary to determine if the selected shutter speed is fast enough to prevent blurring the image. In the event it is too slow, the shutter must be reset to a speed which stops motion, and the diaphragm opened accordingly. This compromise sacrifices some of the depth of field, but for some types of subjects this procedure is the only method that produces a usable picture. If the situation does not permit sacrificing some depth of field, other alternatives possible are: Use a film with a higher speed rating, set up the camera at a greater distance from the subject, use a shorter focal length lens, or select a different camera angle so that the relative motion of the subject to the camera is decreased.

Generally, the shutter speed is determined by the movement of the subject. If the subject moves slowly, the shutter speed may be slow; if subject movement is fast, the shutter speed must be fast. The movement of the camera must also be considered and for this reason it is not recommended to use a shutter speed slower than 1/60th without a tripod or similar brace. As the subject distance to the camera decreases, higher shutter speeds must be used.

Remember to consider these three things when determining shutter speed to stop motion:

- The speed of the subject
- The direction of the movement
- The camera to subject distance

Figure 12-6 gives a list of the slowest shutter speeds capable of stopping the action of moving objects 25 feet from your camera.

| SUBJECT | DIRECTION | | |
|---|---|---|---|
| | ↕ | ⤡ | ↔ |
| Pedestrian (4 MPH) | 1/60 | 1/125 | 1/125 |
| Tractor (8 MPH) | 1/125 | 1/250 | 1/250 |
| Runner (12 MPH) | 1/125 | 1/250 | 1/500 |
| Sports, general (15 MPH) | 1/250 | 1/500 | 1/1000 |
| Horse, galloping (20 MPH) | 1/250 | 1/500 | 1/1000 |
| Automobile (35 MPH) | 1/250 | 1/500 | 1/1000 |

165.95

**Figure 12-6.—Table of slowest shutter speeds necessary to stop action.**

## DETERMINING LIGHT INTENSITY

Many photographers underexpose or overexpose their negatives and never realize how much better the negative (and then the picture) might have been with correct exposure. With underexposure, the film has not received enough light to produce a density sufficient to record detail and show separation of the various tones in the darker areas of the subject. The middle tones and highlights may appear quite normal. Overexposure, on the other hand, will produce such excessive density in the highlight area of the negative that little or no separation is obtained in the various brightnesses of the highlights, causing the print to be flat and chalky white in this area. In this case, however, the shadows and middle tones may be correctly reproduced.

The light used in photography can be existing or available light such as daylight, incandescent and fluorescent lamps, or light made especially for photographic exposure such as flash bulbs or electronic strobe lights. The intensity of either type must be known to calculate an exposure. The intensity of existing light can be determined by various means. They include:

- Estimating or guessing the exposure on the basis of past experience under similar conditions.

- Using exposure tables, guides, or calculators supplied by film and camera manufacturers; and

- Measuring the intensity of light with a light exposure meter.

### The Exposure Meter

The exposure meter is the most accurate method. Its use is always desired not only because of its accuracy but because it includes a mechanical computer for determining exposure control settings on the camera. There are several types of exposure meters, such as the one shown in figure 12-7, which use photo-resistive or photo-generative cells and measure incident or reflected light.

To the body of the exposure meter is attached a circular calculator which enables quick coversion of light readings into exposure settings of shutter speed and f/stop combina-

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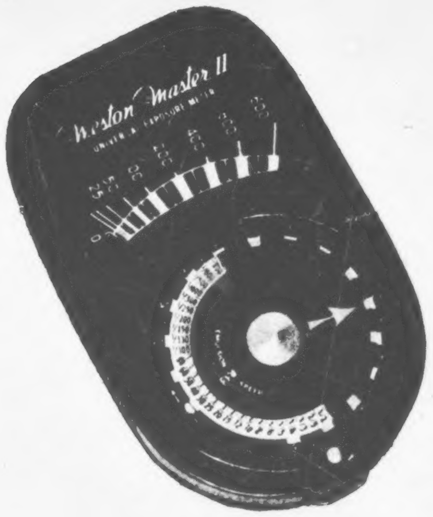

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Figure 12-7.–An exposure meter is the most accurate means of determining exposure.

tions. The calculators on different meters are quite similar in that they consist of one or more disks which can be rotated for setting the speed of the film being used, and the amount of light being read. When these settings are properly made, numerous combinations of shutter speeds and f/stops are shown on the calculator. Any one of these combinations will result in a correct exposure.

In figure 12-7, the film ASA is 32 and the light reading 50. When the index on the calculator is aligned with the light reading of 50, the result is correct exposure combinations from f 1.5 (black scale) at 1/800 (white scale), to f 32 at 1/2.

## Other Exposure Guides

When an exposure meter is not available, the exposure guide given on the film data sheet or the universal daylight exposure table shown in figure 12-8 can be used.

To use the universal daylight exposure table, simply set your shutter speed to the closest number corresponding to the ASA speed of the film being used, and then set the f/stop as indicated for the scene being photographed with f/16 being the basic exposure in sunlight.

FLASH GUIDE NUMBERS.–The light intensity of flash lamps is not stated on the film data sheet directly because it would involve a long mathematical computation for use. However, the film manufacturer does most of the computation and publishes a flash guide number instead. (NOTE: Some flash units have attached calculators which give correct exposure settings when the proper film speed and flash-to-subject distance are set.) The guide number is used as follows:

a. Select flash guide number from film data sheet for shutter speed to be used. Example: Tri-X Film, 1/125 second, #5 flashlamp, Guide Number is 340.

b. Divide Guide Number by lamp to subject distance to find correct lens aperture to use. Example: If lamp to subject distance is 15 feet; 340 divided by 15 is approximately 23. Use f/22, the nearest aperture to 23.

c. Divide selected aperture into guide number to find lamp to subject distance. Example: In sunlight, the exposure is 1/250 second at f/32. The guide number for a #5 lamp at a shutter speed of 1/250 is 250. It is desired to use flash to lighten the shadows on the subject. The aperture, 32, divided into the guide number, 250, is approximately 8, therefore the lamp to subject distance should be 8 feet.

d. If the guide number is too large to give an aperture or distance compatible with the lens apertures or space available, use a higher shutter speed. If too small, use a slower shutter speed. In either case, a new guide number will be indicated.

The guide number published on the film data sheet is based on:

a. A lamp used with a polished reflector with no screens, shields, or filters.

b. The lamp is aimed directly at the subject.

c. The subject is average in reflectance.

d. The picture is taken in an average sized room with light colored walls and ceiling.

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| ILLUMINATION SCENIC REFLECTANCE | BRIGHT SUN STRONG SHADOWS | HAZY SUN SOFT SHADOWS | CLOUDY BRIGHT WEAK SHADOWS | CLOUDY DULL OR OPEN SHADE NO SHADOWS |
|---|---|---|---|---|
| BRILLIANT SR = 80%<br>SNOW BEACH MARINE | f/32 | f/22 | f/16 | f/11 |
| BRIGHT SR = 40%<br>LIGHT CLOTHING OR SUBJECT | f/22 | f/16 | f/11 | f/8 |
| AVERAGE SR = 20% | f/16 | f/11 | f/8 | f/5.6 |
| DARK SR = 10%<br>DARK CLOTHING OR SUBJECT | f/11 | f/8 | f/5.6 | f/4.0 |

1. Set shutter speed to closest number to ASA Film Speed.
2. Set lens aperture to indicated f/stop above.
3. Variations:
    a. For front lighting, use indicated f/stop.
    b. For side lighting, use one stop more than indicated.
    c. For backlighting, use two stops more than indicated.
    d. When sun is lower than 20°, use one additional stop.
    e. For close-ups (4 feet or less), use one additional stop.
    f. For semi-distant scenes with little shadow detail and for all distance scenes, use one stop less.

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**Figure 12-8.—The universal daylight exposure table.**

As any of the above changes, so must the guide number. Following is a list of possible changes with factors. Multiply the published guide number by the factor shown to get an adjusted guide number for use in making the picture. If more than one change is required, multiply by each factor in sequence.

a. Reflector:

| | | |
|---|---|---|
| (1) | single thickness of white handkerchief over reflector | .75 |
| (2) | double thickness of white handkerchief over reflector | .50 |
| (3) | no reflector used | .33 |

b. Flash bounced off wall or ceiling. Measure total distance light must travel and divide into guide number adjusted as follows:

| | | |
|---|---|---|
| (1) | Light colored wall or ceiling | .75 |
| (2) | Dark colored wall or ceiling | .33 |

c. Subject reflectance, neutral grey as a normal:

| | | |
|---|---|---|
| (1) | Lighter than average subject | 1.25 |
| (2) | Darker than average subject | .75 |

| | |
|---|---|
| d. Space: | |
| (1) In a confined area | |
| (a) with light colored | |
| (b) with dark colored surrounding surfaces | 1.50 |
| (2) In a large room | |
| (a) with light colored walls and ceiling | .75 |
| (b) with dark colored walls and ceiling | .50 |
| (3) In open space (outdoors, gymnasium, theater, etc) | .33 |

## Electronic Flash

In recent years the popularity of the electronic flash has grown while the size and weight of its power source has decreased making the unit more practical for use with press and miniature cameras. Most electronic flash units will recycle in 5 to 10 seconds and eliminate the need to change flash bulbs after each exposure.

The electronic flash unit produces a flash of excellent spectral quality characterized by softness of light and short duration. It is an excellent source of artificial light for exposing both black-and-white and daylight color films. The principle of operation of all electronic flash units is the same. Electric energy is built up within a capacitor (condenser) and suddenly discharged through a gas-filled glass tube, thereby creating the flash.

By measuring the amount of light (in units of effective candlepower seconds) that actually reaches the subject, a figure can be obtained that can be converted directly into flash guide numbers. Manufacturers of electronic flash equipment make such measurements and provide exposure guide numbers for use with each different model flash unit that they produce.

When using a conventional flashbulb there is a delay of approximately 20 milliseconds before the light peak is attained. However, the time from triggering of the electronic flash tube to the attainment of the light peak is very short, usually a matter of several microseconds. Therefore, when using electronic flash with cameras whose shutters are fully synchronized, the X settings must be used.

## Flash Precautions

One of the most embarrassing situations you can experience is to go out on an important *flash assignment and fail to get pictures.* The failure may be due to faulty or inoperative equipment or just plain carelessness on your part. Flash equipment is quite dependable and seldom gives trouble if the following precautions are observed:

- Make certain that all electrical contacts are clean and that they make a good tight connection. Dirty or loose fitting connections increase resistance to the flow of electricity and may cause the lamp not to fire or fire out of synchronization.

- Test the batteries for amperage, install fresh batteries when there is any doubt of their strength.

- Be certain you have all of your equipment. A good way to make certain of this is to install the equipment on the camera and test it for satisfactory operation. It is most embarrassing to arrive at the scene and start to assemble the equipment, then discover that the shutter connecting cord has been left behind.

- Leave flashlamps in the protective paper carton until ready to use. They are much less likely to be damaged in handling or accidentally fired by radiant energy from radar. When ready to insert a lamp in the socket, be sure that the base contact of the lamp is clean by scratching it on a rough surface. Do not wet the base of the lamp since this causes corrosion of the contacts in the lamp socket.

- When making flash photographs under extremely cold conditions, keep the lamps warm until ready for use. A cold lamp is likely to shatter when fired. Use a clear glass or plastic shield over the reflector to protect against flying glass. Keep the battery case warm if possible. Batteries may lose up to 60 percent of their efficiency when exposed to very low temperatures.

- Just prior to making the exposure, double check the shutter speed and f/stop settings and ensure that the synchronizer is properly set for the type of lamp and method of synchronization. Since there may be several types of shutters on the various cameras in the laboratory and some of them equipped with a solenoid for tripping, it is possible to trip the shutter with no delay for the lamp to reach its peak, or a double delay may be set up so that the flash expires before the shutter is opened.

## PHOTOGRAPHIC FILTERS

Another consideration in exposure calculation is the possible use of photographic filters.

A filter is a colored glass or gelatin disk, designed for mounting in front of the lens, through which some colors are unable to pass.

To use photographic filters properly you must understand the nature of transmitted light.

White light is composed of three primary colors: red, green and blue; a filter of a primary color will transmit its own color and absorb the other two. For example, a red filter looks red because it transmits red and absorbs green and blue.

Secondary colors are mixtures of primaries. Yellow for example, is a combination of red and green. Because a filter passes its own color and absorbs others, a yellow filter passes red and green and absorbs blue.

In selecting a filter in black and white photography, the diagram in figure 12-9 can be used to determine the effect of the filter on the grey scale of the negative and the final print. On the final print, the result will be that a filter will lighten its own color and the colors adjacent to it and darken its complement and the colors adjacent to its complement. For exmaple a green filter will lighten green (its own color), and cyan and yellow (adjacent colors). It will darken magenta (its complement) and blue and red (adjacent colors of the complement).

A filter is used in black and white photography for several reasons:

- A filter can be used to make the tones of grey in the final product conform more closely to the visual effects of colors in the original scene. An example of this is the use of a yellow (K-2, Wratten #8) filter in daylight or a light green (X-1, Wratten #11) in incandescent light when using a Panchromatic Type B film (Kodak TRI-X Pan, Plus-X Pan, etc). Notice the term incandescent light is used rather than artificial. The reason for this is that fluorescent lighting is similar to daylight and is corrected by use of the K-2 filter.

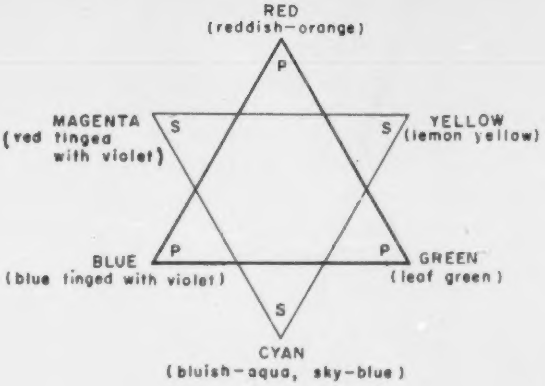

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**Figure 12-9.**—This diagram shows the primary (p) and secondary (s) colors found in white light. Complementary colors are located on opposite sides of the diagram. The diagram is an aid in determining the effects of various colored filters in black and white photography.

- The second use for filters is to provide scenic contrast such as darkening the sky so that clouds "stand out." Here, an orange filter (G, Wratten #15) or light red (A, Wratten #25) can be used.

- A third use of filters is to lighten or darken a color to make it "disappear" or stand out in sharp contrast. An example of this could be photographing an old document that is written in blue ink and has yellowed with age. Here, a deep yellow or orange filter would darken the blue writing and, at the same time, lighten and possibly remove entirely the yellow stain.

### Filter Factor

Whenever a filter is used, it absorbs a part of the light passing through it requiring a change in exposure. The amount of change depends on the sensitivity of the film to the colors absorbed by the filter as well as the quantity of that color in the type of light used. The effects of the filter in terms of exposure correction are given on the film data sheet as a filter factor.

Usually, two filter factors are given; one for use with daylight and one for use with tungsten or incandescent light. The filter factor represents the mathematical amount by which the exposure must be increased.

The filter factor may be applied to the exposure by opening the diaphragm one f/stop each time the filter factor is doubled. Thus, a factor of 2 requires that the diaphragm be opened one f/stop larger than is needed for correct exposure without a filter; a factor of 4 calls for 2 f/stops, a factor of 8 for 3 f/stops, etc.

An easy formula for determining exposure correction when using a filter is to divide the film speed by the filter factor and using the result as a corrected film speed on your exposure meter. As an example, using Kodak TRI-X Pan film (ASA 400) and an X-1 filter (filter factor 4), divide 4 into 400 and use the result, 100, as the film speed on the exposure meter. When using this method, make sure you return the meter dial to the correct film speed after using the filter.

A list of filters commonly used in Black and White photography are listed in figure 12-10.

## DARKROOM TECHNIQUES

The darkroom is the photographer's laboratory and as such deserves some consideration as to size, location, arrangement, lighting, ventilation, color of walls and overhead, temperature and humidity, sinks, and water supply.

The location of darkrooms depends on the available space and the type and amount of work to be accomplished. However, it is obvious that even a small room well arranged is an aid to production, whereas a rambling place that is too large is time consuming. Furthermore, there is less waste and the work is less tiring when a standardized procedure is set up and closely followed.

At the present, Navy photo lab darkrooms, both afloat and shore, are painted a light green that is easy on the eyes and enables work to be viewed much more easily under safelights than when they are given a darker coating. The upper parts of the bulkheads and the overhead may be painted white, buff, or a light green which helps secure better indirect safelight illumination. When using white lights (ordinary illumination) in the darkroom, there should be as much light as is conveniently possible to have in the space.

Safelights are essentially enclosed light sources equipped with filters. A safelight's function is to transmit the maximum amount of light which may properly be used in a darkroom for visibility without damage to the sensitized material. Since the color sensitivity varies with different emulsions, the color transmission of the light must vary accordingly to be safe. Safelight recommendations for negative and positive materials can be found in the instruction sheets accompanying the material, or in the *Photo-Lab-Index*.

Darkrooms are generally provided with power blowers installed in the bulkheads or overhead to provide adequate fresh air.

It is difficult to maintain a darkroom at the optimum working temperature without special equipment. The temperature of developers for prints, for example, should not vary much from 70°F for best results.

The sinks in modern laboratories are centrally located to save unnecessary steps and time. They are large enough to accommodate the largest trays normally used in the darkrooms, and their central location makes them easily accessible from almost any part of the working area. Tray racks are placed over the sinks so any liquid that may splash or spill out runs into the sink and is disposed of through the drain.

Hot and cold running water are absolute essentials in all darkrooms, and better equipped sinks have convenient outlets at several different locations.

Some items which should be in all darkrooms are:

- Safelights

PHOTOGRAPHIC FILTERS

| LETTER DESIGNATION | WRATTEN NUMBER | COLOR | FILTER FACTOR DAYLIGHT | PAN B TUNGSTEN |
|---|---|---|---|---|
| K-1 | 6 | Yellow | 1.5 | 1.5 |
| K-2 | 8 | Yellow | 2.0 | 1.5 |
| X-1 | 11 | Green | 4.0 | 6.0 |
| X-2 | 13 | Green | 6.0 | 8.0 |
| G | 15 | Orange | 3.0 | 2.0 |
| A | 25 | Lt Red | 8.0 | 5.0 |
| F | 29 | Dk Red | 16.0 | 10.0 |
| C-5 | 47 | Dk Blue | 6.0 | 10.00 |
| B | 58 | Dk Green | 8.0 | 8.0 |

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**Figure 12-10.—Filters commonly used in black and white photography.**

- Sets of trays for solutions
- Developing tanks
- Contact and projection printers
- Graduates for measuring and mixing solutions
- A thermometer
- Print tongs
- Timer or clock with sweep-second hand
- Print dryer
- Necessary chemicals for making processing solutions

The administration, organization, and maintenance of photo labs and associated equipment is the responsibility of the Navy's professionals—the Photographer's Mates. Only on very rare occasions will the JO have this responsibility. Photo chemistry (photography is essentially a chemical process) is a very complex and complicated subject, a subject which would take several pages to cover. Therefore, this discussion on darkroom techniques will be limited to your minimum requirements as a JO: to walk into a darkroom (which has been previously set up for photo production), process your exposed film, and make a good positive print from the negative. Instructions for time of development, solution temperatures and other factors usually come with the film. If you should find yourself in a situation where you are required to mix your own chemicals, refer to the chapter in *Photographer's Mate 3&2,* NAVPERS 10355-A, which covers chemical mixing, or the instruction sheet packaged with the chemical you wish to mix.

## PROCESSING EXPOSED FILM

After a piece of photographic film is exposed, it is necessary to DEVELOP the latent image, STOP the developing action at a desired point, FIX the visible image and make it permanent, and eliminate the chemicals used.

It is important to remember the names and functions of the solutions used. It is not necessary to remember the names of the individual chemicals used; they are listed below merely to define the nature and complexity of the solutions. In all cases, the solution vehicle is water.

## DEVELOPERS

The DEVELOPER is the solution which reduces the exposed silver halides in the emulsion to metallic silver. In other words, it develops a visible image.

The primary ingredient of the developer solution is the DEVELOPING AGENT(S), usually metol and hydroquinone. Metol (monomethyl-para-animophenol sulfate) is a soft working developing agent and can be used alone in slow, soft developers (Kodak D-23). Usually, however, it is combined with hydroquinone (para-dihydroxy benzene), a more vigorous developing agent. In theory, metol is used to build density proportionately; hydroquinone to build density super-proportionately. Other developing agents, such as glycin, amidol, pyro, and paraphenylene diamine are used in special purpose developers.

If only a developing agent was mixed with water it would, in theory, develop film. In practice, however, it would probably deteriorate before full development could take place because a developing agent alone would take a long time to do its job and, if the film was exposed to it for such a length of time, part of the unexposed silver salts would start to develop. For these reasons, other chemicals must be added to the developer solution.

Perhaps the most important of these is the PRESERVATIVE, usually sodium sulfite. As its name implies, this chemical prevents oxidation of the developing agents, thereby "preserving" them. The developer solution does not work unless it is alkaline and although the addition of sodium sulfite, which is slightly alkaline, does make a "complete" developer such as Kodak D-23, it will be very slow working.

In most recent formulas, an ACCELERATOR is added to speed the process of silver reduction. The accelerator offers the most variety in the various formulas used, since the degree of acceleration is dependent upon the degree of alkalinity.

Common accelerators, in ascending order of alkalinity are:: sodium tetraborate (borax) used in fine grain developers (Kodak D-76); sodium metaborate used in many general purpose film developers (Kodak DK-20, DK-50, DK-60a); sodium carbonate, used in "universal" film and paper developers (Kodak D-72); tri-sodium phosphate and sodium hydroxide used in very vigorous formulas.

The RESTRAINER restrains the action of the accelerated developer so that only the exposed silver salts are developed. Potassium bromide is used almost exclusively.

## STOP BATHS

The STOP BATH serves two important functions. First, it "stops" the action of the developer and second, it neutralizes the alkaline developer and prevents contamination and weakening of the fixer solution. The stop bath is the least expensive of the processing solutions usually being a weak (1-1/2% to 3%) solution of acetic acid.

In many laboratories, the stop bath is formulated to perform an additional function of hardening the emulsion of film prior to fixing. This is done by adding such chemicals as chromium potassium sulfate or sodium sulfate or using sodium bisulfite which is both an acid and a hardening agent.

## FIXERS

The function of the FIXER is to convert the insoluble undeveloped silver halides into soluble salts which can be removed from the emulsion. Improper fixing can cause stains.

The fixer universally used in photography is sodium thiosulfate, commonly termed HYPO, which is taken from its other chemical name, hyposulfite. In rapid fixing baths, ammonium thiosulfate or a combination of sodium thiosulfate and an ammonia salt are used. The thiosulfate alone will "fix" an emulsion. However, other chemicals are usually added.

Sodium sulfite is added as both a preservative and to create a peculiar cycle which allows it to be converted to sodium thiosulfate as the initial thiosulfate is converted to a soluble silver salt, thereby greatly extending the life of the fixer solution. Sodium sulfite also prevents precipitation of free sulfur from the silver/thiosulfate reaction which would cause stains on the emulsion.

The above action takes place only in an acid solution, therefore, acetic acid is added to maintain the fixer solution's acidity.

To harden the emulsion and prevent damage in washing and later handling, HARDENERS are added, usually potassium aluminum sulfate. Boric acid is often added to help maintain the acidity and also aid in hardening.

## CLEARING BATH

The HYPO CLEARING BATH neutralizes the fixer residues and improves image keeping qualities as well as reducing washing time. The main ingredients of the hypo eliminator are hydrogen peroxide and ammonia.

## WATER WASH

The WASH is accomplished by using plain running water for 10 to 20 minutes if a hypo eliminator has been used and 30 minutes to 2 hours if not. The length of time that washing is necessary is determined by the nature and thickness of the base of the photographic emulsion. Improper or insufficient wash can cause stains in the emulsion.

## PHOTOFINISHING CHEMICALS

Print Flattening and Glossing solutions and wetting agents for negatives are used to reduce the surface tension of the water on them, condition the emulsion against brittleness, and speed drying. Photo-Flo is commonly used for negatives and Flex-O-Gloss for prints. The main ingredient of both these solutions is glycerine.

## MISCELLANEOUS CHEMICALS

REDUCERS are used to lessen the density of a processed negative by changing the metallic silver into a soluble salt that can be removed from the emulsion. Different types of reducers are used to lessen, maintain, or increase contrast during the density reduction. The main chemicals used in reducers are potassium permanganate, potassium ferricyanide, and potassium persulfate.

INTENSIFIERS are used to increase density in a processed negative by depositing a secondary element on the silver image, increase the silver content of the image, or change the image into a multiple salt that can be redeveloped. The main chemicals used in intensifiers are silver nitrate, potassium di-chromate, and mercuric chloride.

TONERS are used to change the color of the image on prints by replacing the silver or changing it to a stable salt. This is accomplished by direct action or by bleaching and redeveloping. The chemicals used vary with the colors desired; the most popular being those that yield a sepia tone. The main chemicals in sepia toners are selenium, gold, or uranium salts to replace the silver image, or sulfur compounds that modify it.

DYES are used to change the color of the gelatin emulsion. They are usually used in combination with toners. Any stable (not light-sensitive) dye can be used.

## COMMON PREPARATIONS FOR PROCESSING

Some phases in the preparation for processing film are very similar, and many of them are common to practically all film processing methods. To avoid unnecessary repetition, these common steps are as follows:

- Always check the level of processing solutions, whether in trays or tanks, to assure that the film being processed will be completely covered. Use an empty reel to check the solution level in tanks. If the tray method of processing is used, only a visual check is possible. A sufficient depth of solution to cover the film adequately is mandatory.

- Check the temperature of all solutions. Heat or cool as necessary to bring the solutions to the recommended temperature, and stir them thoroughly.

- Check the operation of the timer. Be sure that it runs properly and that it is fully wound. Set it for the developing time required for the type of film and developer being used.

- Check the safelight for correct distance, size of the light bulb used, and the screen for the type of film to be processed.

- Check the location of trays, tanks, lids, the timer, safelight switch, towel, and other equipment needed so they may be readily located in the dark.

- Turn off all lights including safelights. Allow a few minutes for eye accommodation and check the darkroom for light leaks. If there are leaks, correct them. If it is not possible to correct the leaks, then the film should be shielded as much as possible from any direct rays of white light.

- With the white lights still off in the darkroom, turn on the safelight and check it for white-light leaks. Any leaks should be subdued as much as possible. Masking tape can be used for this purpose.

## DEVELOPING ROLLFILM

It is more convenient to develop rollfilm in a small tank than in a tray. The results are usually better, and the possibilities of damage to the film are minimized. Design detail and construction differ somewhat among the various manufacturer's model of rollfilm tanks, and obviously there are corresponding differences in details of loading, manipulation, agitation, etc. The Nikor tank and reel is an excellent piece of equipment. It is constructed of stainless steel, is unbreakable, and easily cleaned. The basic unit is composed of a spiraled and grooved reel to hold the film and a tank with a light-tight cover. Each reel is constructed for a specific size rollfilm such as 35mm, 120, and 127. The tank cover has a light-trapped pouring hole with a leakproof cap to allow solutions to be poured in and out of the tank during processing. Larger Nikor tanks are made which hold a number of reels stacked vertically, but these tanks do not have the light-trap opening.

The proper loading of the film reel is one of the most important steps of developing rollfilm by the tank method. Make sure the reel is clean and dry before loading. Your hands must be clean, and if possible, wear white cotton editing gloves. After removing the paper backing, attach the film to the core of the reel and hold the film as shown in figure 12-11A so that it is bent concave to clear the edges of the spiral grooves. Turn the reel slowly and allow the film to fill the grooves. Handle the film by the edges only and load it with the emulsion facing the center of the reel. The tension on the film should be firm enough to prevent the film from skipping grooves, but not firm enough to cause it to overlap or fall into the same grooves twice. Before attempting to use the Nikor reel to develop film you should practice loading by using a roll of practice film in normal light and then repeating the procedure in total darkness until becoming proficient.

Although some tanks have provisions for pouring the developer in after the film is inside and the cover attached, it is best to have the tank already filled with developer. Place the loaded reel in the tank and briskly agitate it for a few moments (both vertically and by rotating the reel) to break any trapped air bells. After placing the cover and cap on the tank, the remaining process may be carried out under normal room illumination. Lack of agitation causes local exhaustion of the developer, leading to loss of contrast, and possibly allowing by-products of the developer to produce streaks on the film. Therefore, you must use an intermittent and standardized form of agitation.

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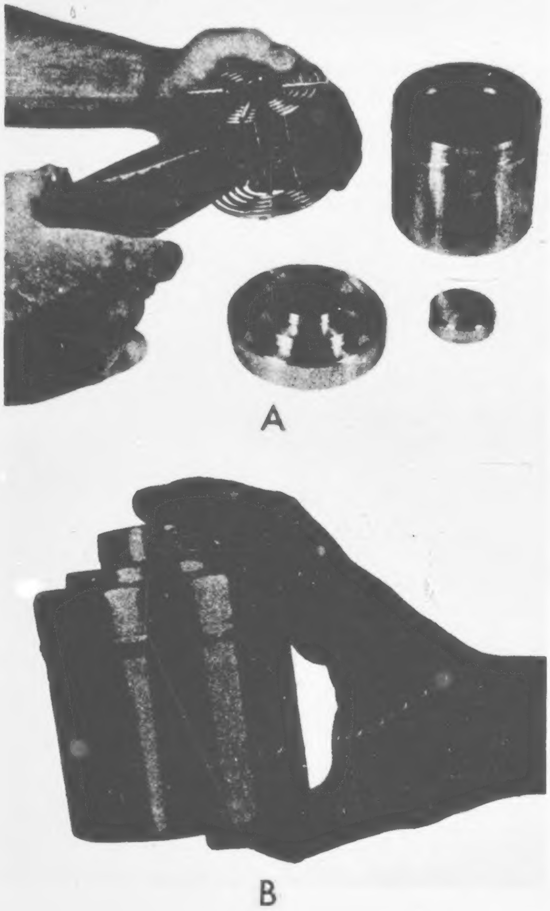

165.105:.107
**Figure 12-11.--Loading and agitating the rollfilm tank.**

Hold the tank as shown in figure 12-11B, and gently turned upside down and rightside up for a period of 5 seconds. This type of agitation should be done throughout the developing time intervals of 30 seconds for the new thin base films and 1 minute for the others. It is extremely important to standardize the system of agitation so that development conditions and results can be repeated accurately time and time again.

At the end of the developing time, pour the developer from the tank through the light-trapped pouring hole. Fill the tank with water by running it into the pouring hole, agitate the film and pour the water out. Do this two or three times to rinse the film. After the film has been rinsed, pour the fixer into the tank, agitate the film continuously for 1 minute, then agitate the film at intervals during the remaining fixing time. The film may be washed by either removing the developing tank cover and running in a continuous stream of water, or by placing the film reel in a regular washing tank.

Upon completion of the washing, sponge the film gently on both surfaces with a wet viscose sponge or wet absorbent cotton. This removes all dirt or sludge which may have settled on the film during washing. Dirt or scum is easily removed at this time, whereas it is practically impossible to remove it after the film is dry. Any foreign substances on dry film detract from the quality of the prints which are made from the negative.

Following the sponging, rinse the film and remove the water from its surfaces. The emulsions should not show any trace of water drops or streaks. The back may show slight streaks but no drops. Now, your film is ready for drying. It can be dried by the natural drying method through evaporation (suspended from a line by a film clip), or in a film drying cabinet (forced air and heat drying method).

## PHOTOGRAPHIC PRINTING METHODS

Photographic printing is the process of exposing an image to a sensitized material by permitting light to pass through a negative or through a positive transparency. The exposure can be made by either placing the negative in contact with the sensitized material (contact printing), or by projecting an image of the negative on the material (projection printing). Because it is usually intended to give an enlarged image, projection printing is more commonly referred to as enlarging. Although there are many similarities between the two printing methods, especially in the papers, chemicals, and processing procedures involved, they are discussed separately in this chapter for greater clarity.

When printing a picture, remember that your prints will be only as good as your ability to use intelligently the equipment at your disposal. A good print should be clear and clean, reproducing in positive form all the details and tones of the negative. A poor print will not be accepted by any news medium except if the element of news is really outstanding. Your photographic ability will also be judged on the basis of the finished prints you turn out.

The printing processes parallel those of film exposure and development, yet are subject to even greater control. Because you can work under a fairly high level of darkroom illumination, you can check each step by direct inspection.

The chemistry of print processing is similar to that of film development. It is possible to use the same developers but, for best results, it is wiser to use solutions specifically devised for printing.

You will process prints in trays. In fact, much of the same technique used to process films in trays can be applied to making prints.

A minimum of three trays should be supplied and arranged in the sink so that prints can be processed in orderly progression from exposure to developer, to stop rinse bath, to fixing bath. When adequate sink space is available, the ideal setup is to have five trays–one each of developer, acid stop bath, first fixer, second fixer, and water rinse. This system provides a savings in chemicals and better fixing of prints. The first fixer accumulates most of the silver; the second fixer accumulates much less and at a slower rate. The function of the second fixer is to lower the residual silver complexes in the print to a safe level.

## PRINTING PAPER

Before preceeding any further, a litte knowledge of the makeup of photographic paper is necessary.

The light-sensitive emulsions used for printing papers are much slower–or less sensitive to light–than those used for film. Whereas you expose films for perhaps 1/125 of a second to get an image, printing paper must be–and often is–exposed anywhere to 60 seconds or more to record an image.

This permits you to work in quite an amount of darkroom light. Most photographic papers are blue-sensitive only and can be handled freely by the light of such safelights as the Wratten #OC (light amber) and Du Pont S-55X (orange brown). Check paper data sheet for recommended safelights.

### Low, Normal and High Contrast Paper

Printing papers are available in several degrees of inherent contrast so that negatives that have varying contrast can be properly printed. There are soft low-contrast papers for printing high contrast negatives, and hard high-contrast papers for less than normal contrast or flat negatives. Contrast grades are designated by numbers and each manufacturer uses a similar series of numbers.

If you select the proper paper, normal prints may be made from a wide variety of negative contrasts. As you gain experience you will be able to match negatives with the proper paper contrast. You will have to make test prints, experiment, and practice to develop the skill necessary for quickly selecting the paper grade from which the best prints can be made.

Figure 12-12 lists the numbers used with a description of the negatives that are most suitable for printing with the indicated degree of contrast.

| Emulsion contrast grade number | Negative contrast |
|---|---|
| No. 1 | More than normal contrast. |
| No. 2 | Normal contrast. |
| No. 3 | Less than normal contrast. |
| No. 4 | Very little contrast. |

165.213

**Figure 12-12.–Contact and projection paper contrast grades.**

### Variable Contrast Paper

These papers are coated with emulsions whose contrasts are dependent upon the color of the light source used to expose it, that is, the image contrast may be varied over a wide range by changing the color of the exposing light. When these papers are exposed with blue light, they render very hard or contrasty images; and when exposed with green light, they produce very soft images. Hence, it is possible, by using filters, to duplicate (on only one grade paper) various contrast ranges previously obtained with different contrast grades of other printing paper.

The filters used to control the color of the printing light are usually made of a lacquered gelatin set in a rigid cardboard mount. A metal filter mount included as a part of every filter set, holds the filter in place under the enlarger lens.

Except for placing the proper filter in front of the lens and using a different safelight filter, variable contrast printing is the same as printing with any other enlarging paper. The negative should be focused properly without the filter over the lens. Then, place the correct filter in the holder and expose as usual.

Another factor to take into consideration when selecting photographic paper is the finishing surfaces. In news photo work, there are two with which you should be familiar—single weight glossy (SWG) and double weight matte (DWM). A single weight glossy print is preferred by newspapers, magazines, and other publications. Television people must have a matte finished print, usually a double weight.

## CONTACT PRINTING

As its name indicates, a contact print is made by placing a sheet of photographic paper in absolute and uniform contact with a negative. When white light is directed toward the negative, the negative image controls the amount of light transmitted to the paper. The dense areas of the negative bar the passage of the light, and the clear or low-density areas permit the light to pass freely.

The image formed on the sensitive coating of the paper is therefore a negative of a negative, which makes it a positive that presents the true black-and-white relationships of the pictured subject.

The basic requirement for photographic contact printing is a means by which the negative and paper can be held tightly together during exposure to the printing light. A contact printer is used for this purpose.

The printer is simple and efficient. It is a boxlike enclosure with a sheet of frosted glass across the top. A hinged cover clamps down over the glass and holds the negative and paper in tight, uniform contact. As this hinged top is pressed into position, a light or set of lights inside the box is automatically switched on to provide the exposure light. The lights are switched off when the pressure cover or plate is lifted. This printer is illustrated in figure 12-13.

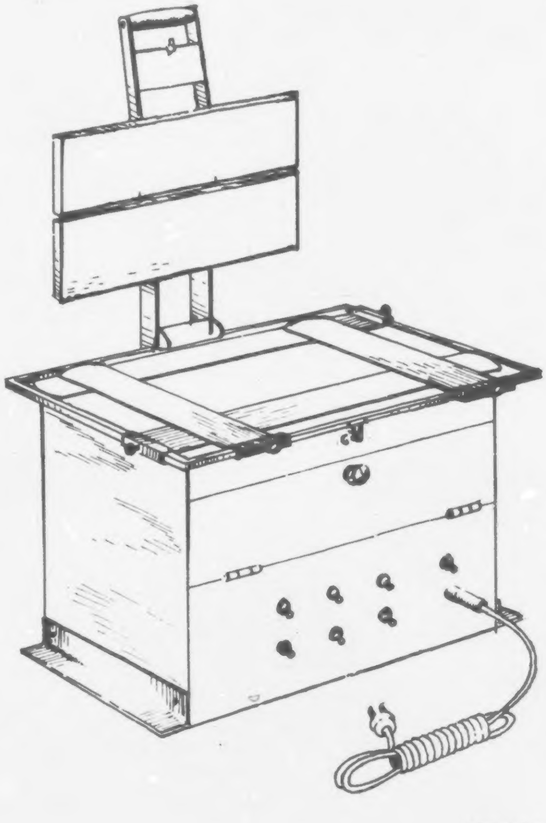

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Figure 12-13.—Table model contact printer.

**Contact Printing Procedure**

Once you have the trays–again larger than the prints you are making–filled with the proper solutions, you are ready to make a contact print.

First make sure that the negative is free of lint and dust. Either of these will leave white spots on the finished prints. Place the negative EMULSION SIDE UP–the dull side–in the printer. Now take a test strip of contact paper and place it EMULSION SIDE DOWN over the negative so as to include a fair sample of the negative's tonal range from the densest highlights to the clearest shadows. In all photographic printing, always have the emulsion of the negative and the printing paper FACING EACH OTHER. If not, your images will be reversed; i.e., medals worn on the left side of a man's uniform will be on the right side of the print.

Lower the lever on top of the printer so that the padding forces the paper into contact with the negative.

As this contact is completed, the electric circuit is closed and the lights will switch on. Count to 10 seconds by the darkroom clock or timer, then unlatch the lever, lift the hinged top, and take out the test strip. The white light will automatically go out when the top is raised.

Slip the test strip into the developer EMULSION SIDE UP–to prevent scratches on the emulsion from residue on the tray bottom–and be sure that all of the strip is immersed at once to permit uniform chemical action on the emulsion. Agitate the paper gently to rid any air bubbles that may cling to the film's emulsion. Watch for the appearance of the image. A normal print should develop gradually, but steadily–shadows first, then half tones, and finally the highlight details. The print should be completely developed in about one minute if the developer is of proper strength and temperature, 68 degrees. If the picture flashes up quickly and presents a general mottled appearance, you can be sure that it was OVEREXPOSED. Discard this strip and expose another on the printer, this time with a 5 seconds exposure. If, on the other hand, 60 seconds development does not produce a print that looks fully developed, the printing exposure was not long enough. Try 15 or 20 seconds on the next exposure.

When the test strip, appears to develop properly, rinse it in the short stop bath and then immerse it in the hypo for about two minutes. If your test looks right in white light, you can then make as many prints as needed on the basis of the exposure and developing time established by the test. The low level of safelight will often give the mistaken impression that the picture is fully developed when actually it isn't. Therefore, always check the print in white light before going into production. If the picture has a flat and gray appearance, give the next print more developing time.

You can develop two or three prints at a time. As, one by one, they are fully developed, transfer them to the short stop bath, and then into the hypo. Agitate them to make sure they do not stick together. After about two minutes you can inspect them by white light, but they should be promptly returned to the hypo for complete fixing. Ten minutes is normally sufficient to fix your picture in fresh hypo. Wash them for 30 minutes in running water until all trace of hypo is removed.

Be careful when you are fixing your prints. Inadequate fixation will not completely eliminate the developing action, making the print vulnerable to stain or eventually on overall blackening of the print. Overfixation tends to produce a thinning or weakening of the photographic image.

This procedure outlined will give you satisfactory prints if you start with a good negative. However, there are many refinements and advanced techniques you can learn from experience and study which will enable you to get good prints even if the negative is faulty.

**Masking the Negative**

Most prints require white borders. This means that some type of mask is needed to prevent the printing light from exposing the edges of the printing paper. If the printer in use is not equipped with a masking device, a mask will have to be made to fit the negative. The material used for masks should be opaque and no thicker than 0.005 inch.

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## PROJECTION PRINTING

Projection printing differs from contact printing in that the negative is separated from the paper and the image is projected, by means of a lens, onto the sensitized printing paper. The negative is placed between an enclosed light source and a lens. The lens receives the light that passes through the negative and projects the image onto the paper holder or easel. Changing the distance between the lens and the easel controls the size of the image. The image is focused on the easel by adjusting the distance between the negative and the lens. Thus, it is possible to enlarge or reduce the size of the projected image to practically any desired scale by simply changing and adjusting these distances. The image may be projected to the same size, to a larger size, or to a smaller size, depending upon the optical system used and the construction of the printer. Most projection prints are made to an enlarged scale; hence, the projection printer is commonly referred to as an enlarger.

Projection printing is a very adaptable and versatile process in which considerable control can be exercised. Although the main advantage of projection printing over contact printing is that large size prints can be made, there are several other important advantages. Among these are the ease with which local printing control can be accomplished, various special effects may be obtained, and the fact that both composition and perspective can be improved.

### Projection Printers

There are many different makes and models of projection printers, or enlargers, but all are constructed to conform to the same basic idea. Horizontal enlargers are used when very large prints are frequently required. However, the most generally used enlargers are the vertical models; specifically, the negative is held horizontally and the image projected downward. In any case, the planes of the negative, the lens and the easel must be parallel to ensure sharply focused images. Navy photo labs are equipped with vertical enlargers which have a sturdy base and an upright standard at one end which supports the projection unit (figure 12-14). A printing easel rests upon the base and holds the paper in position for receiving the image.

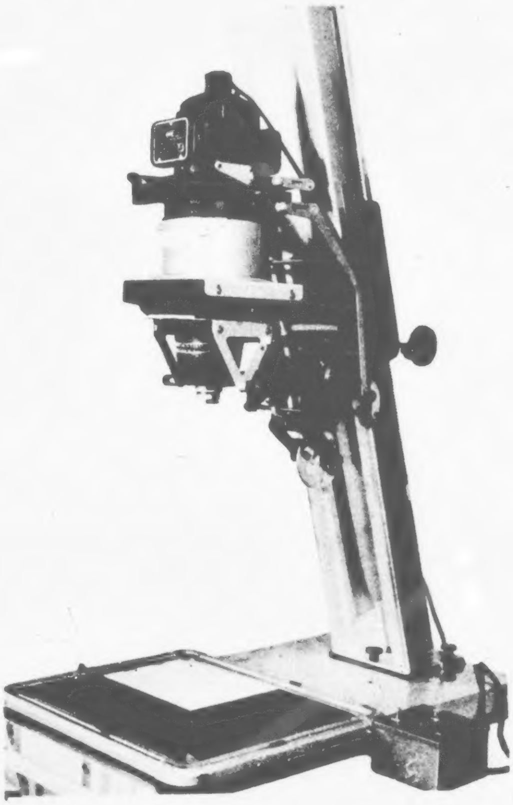

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Figure 12-14.—Vertical enlarger.

The enlarger is essentially a camera in reverse; that is, it projects rather than receives the image. In general, it consists of a lamp house with a light source and reflector, a method of obtaining even illumination over the negative, a negative carrier or holder, a bellows, and a lens with a diaphragm. The bellows and lens are attached to controls for focusing the image, and the mount for the enlarger is secured to the standard in such a manner as to provide some method of changing the lens-to-easel distance.

The negative carrier may be one of two types—dustless or glass sandwich. The dustless carrier consists of two shaped metal sheets, or plates, with die-cut openings in the center. The negative is placed between these plates and positioned in the opening. When the hinged plates are closed, they clamp the edges of the negative and hold it in position. If properly designed, they function excellently for negatives 4 X 5 inches and smaller. The glass sandwich carrier is simply two sheets of glass in a wood or metal frame, between which the negative is placed. They are necessary for negatives larger than 4 X 5 inches, because large negatives have a tendency to sag in the center of dustless carriers. One disadvantage of glass sandwich carriers is that any dust or lint on them becomes part of the projected image.

There are many types of easels in use, each serving the same basic purpose–holding the printing paper in a flat plane. Most easels have adjustable masking strips to regulate the borders of the prints. Those equipped with masks usually have an adjustable guide for placing the paper evenly under the masking strips. The adjustable guides and masks will enclose almost any size rectangle from 3 to 24 inches.

In order to obtain changes in the scale of the projected image, it is necessary to alter the conjugate distances in a manner similar to that in cameras. Specifically, to enlarge a negative to a greater degree, the lens-to-easel distance must be increased and the negative-to-lens distance must be decreased. Some enlargers, termed autofocus, are so designed and constructed that when the lens-to-easel distance is altered the negative-to-lens distance is automatically adjusted and the image is always in focus. These printers operate conveniently for enlargements, but an auxiliairy optical system must be attached to reduce the image size. An attachment of this type is not as convenient to use as the manual-variable-focus models, which can produce both reduced and enlarged images with the same optical system. Nevertheless, the majority of projection printing requires enlargement, and for this work autofocus models are satisfactory.

The light source for a projection printer is usually an opal incandescent lamp which is located within the lamp house so the light is directed down toward the negative carrier. The lighttight lamp house is ventilated to prevent excessive heat which can ruin both negative and lens. However, at least one type of enlarger uses fluorescent tubes. These produce very little heat, are called cold light enlargers, and require no ventilation.

The methods used to distribute the light evenly over the negative divide projection printers into two general classes–diffusion and condenser.

DIFFUSION TYPE.–The diffusion enlarger has a set of diffusing glasses (usually ground or optical glass) between the lamp and the negative carrier to spread the light evenly over the entire surface of the negative. The lamp housing is generally parabolic in design and the interior is a matte surface–either white or silver. The light source is an inside frosted or opal incandescent lamp (some diffusion type enlargers use fluorescent tubes) which is located so the light is reflected diffusely down toward the negative and lens (figure 12-15). This gives soft even illumination and tends to minimize negative flaws (such as abrasion marks and surface scratches) and grain.

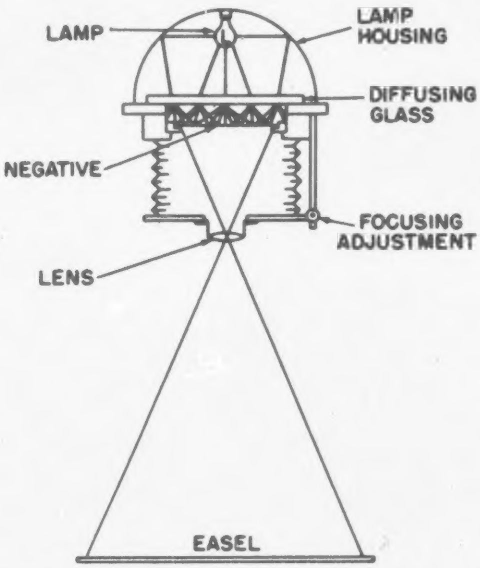

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Figure 12-15.–Diffusion enlarger.

The diffusion enlarger does not render an image as contrasty as a condenser enlarger because the diffuse light is softer than the

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straight direct rays formed by the condensing lenses. The difference in contrast between the diffusion enlarger and the condenser type is approximately one grade; for example, prints made on No. 3 contrast paper with a diffusion enlarger are approximately the same as prints made from the same negative on No. 2 contrast paper with a condenser enlarger. Printing Exposures common to the diffusion enlarger are generally longer than those for the condenser type enlargers due to the considerable loss of light caused by diffusion. The diffusion enlarger is especially suitable for portraiture and other printing involving negatives 4 X 5 inches and larger.

CONDENSER TYPE.–The condenser enlarger makes use of a set of condensing lenses to project the light rays evenly from an opal incandescent lamp through the negative. The condenser is a pair of planoconvex condensing lenses mounted as a unit with their convex surfaces opposed as shown in figure 12-16.

The condenser type enlarger produces a sharp brilliant image, having more contrast than can be obtained with the same negative in a diffusion enlarger. Hence, the condenser type enlarger is especially useful for enlarging miniature negatives.

### Projection Printing Procedure

The setup for projection printing is basically the same as for contact printing, and the developing process is the same. From the enlarger's easel, the exposed paper goes to the developer, to the short stop bath, to the hypo, and to the wash. Of course, the trays must be larger and the solutions greater, as your prints will be larger, but the physical requirements are otherwise identical. The same solutions can be used for both contact and projection printing.

ENLARGER AND EASEL ADJUSTMENTS.–Insert the negative in the carrier so the emulsion side is down toward the lens. In other words, the base of the negative (the shiny side) should be up or facing the lamp house. Replace the negative carrier in the enlarger and make sure that it is properly seated.

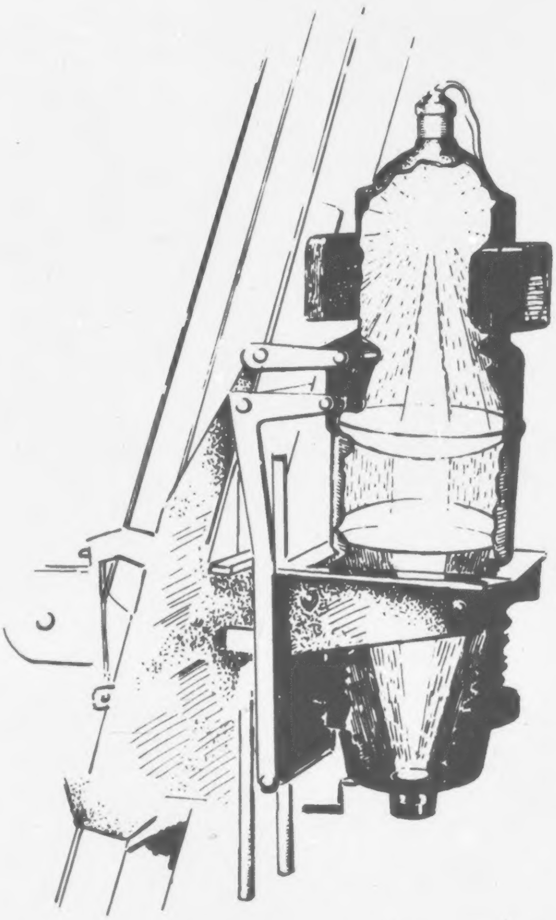

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**Figure 12-16.–Condenser enlarger.**

Set the paper corner guide and the masking device on the easel to form the border width and print size needed. As an aid for composing and accurately focusing the image, place a sheet of white paper in the printing position on the easel. The base side of a finished print serves nicely for this focusing screen. Then turn out all white lights.

Turn the enlarger printing lamp on, open the lens to its maximum aperture, and move the easel around until the desired portion of the image is in the masked opening. Raise or lower the enlarger unit on the standard or column, focus the image, shift the easel as needed, and continue these adjustments until the image is enlarged (or reduced) to the desired size, in sharp focus, and composed correctly on the easel.

At this point several minor problems confront the operator, and he should take a moment to study the image carefully. The picture is easier to compose with the scene right side up. If it is upside down from the operator's point of view, either rotate the carrier or remove the carrier and reposition the negative. Most printing papers are rectangular; therefore, the next problem is to determine whether to use a vertical or a horizontal format. In many cases, the manner in which the scene is composed on the negative is the controlling factor.

The easel should be moved around until the best composition is obtained. While composing the image, try to correct any errors of image composition in the negative. Straighten the horizon, and if possible try to prevent it from cutting the image on the print into two equal sections. If the horizon is not visible, make sure that vertical objects are parallel with the side of the masked area on the easel. If the space around the subject is not pleasing, try to remedy the error. Distortion of perspective can be reduced by making corrections while arranging the easel and focusing.

After the image is correctly composed and focused, the aperture of the lens should be closed down sufficiently to necessitate an exposure of approximately 10 seconds. This length of exposure is ideal because it permits a normal amount of dodging (explained later) and is fast enough to be practical for quantity production. The exact amount the lens should be "stopped down" depends upon the density of the negative and is difficult to determine without experience. For beginners it is suggested that closing the aperture down about two stops, to f/8 or f/11, with a normal negative is a good starting place. Since dusty or fingerprinted lenses can diffuse the projected image, make sure the optical system is clean. Lens cleaning tissue is provided for this purpose. Turn the printing light off, remove the paper (the composing screen) from the easel, and place it aside for use with the next negative.

TEST EXPOSURE.–With the printing illumination off, select a sheet of printing paper, as explained under "Contact Printing," cut it lengthwise into several strips about 1 inch wide, and place one of these strips in the easel, emulsion up. The procedure for making a projection test exposure differs from contact printing tests in that a series of exposures can be given on one piece of paper.

In order to determine as much information as possible from the test strip, it should be exposed in a series of steps. The steps should be planned to give each succeeding step just half the exposure of the preceding one, since changes of less than 100 percent in exposures do not show enough difference to be of value. Four steps are usually enough, and a suggested series may be made by using the following procedures.

Cover three-fourths of the strip, and expose the uncovered portion for 8 seconds. Uncover another one-fourth and expose for 4 seconds. Uncover the third section and expose for 2 seconds. Uncover the remaining part and expose for 2 seconds. This produces a series of exposures in which each succeeding section of the strip has received double the exposure of the preceding section–in this case 2, 4, 8, and 16 seconds. Develop the test for the recommended time in a normal strength solution. At least one of these sections should be close to normal in appearance and the next exposure, using a whole sheet of paper (for the straight print), should be approximately correct.

If preferred, longer or shorter exposure times may be used provided they do not become excessive in either direction. Very short exposures are not practical. Very long exposures subject the negative to excessive heat from the printing lamp and also waste time.

Ten seconds is about as short an exposure as should be used, because even slight changes in time result in a large percentage of printing error. Twenty seconds is the longest exposure that should ever be required for normal negatives. If the exposure time passes these limits, change the lens stop to bring the exposure within practical limits.

After the test print has been in the hypo for a couple of minutes, it may be removed, rinsed in fresh water, and inspected under white light to determine which of the test strip exposures is correct. If none of the differently exposed sections appears to be normal, the correct exposure may be indicated by choosing a time that falls between two of the exposures. After the exposure time and paper have been decided upon, select a whole sheet of the paper and place it in the easel. Expose, develop, rinse, and fix this straight print.

Fix the straight print for about 2 minutes, rinse it in fresh water, flatten it out in an empty tray, sponge the surface water off, and turn on the white lights for a careful scrutiny of print quality. The exposure should be approximately correct. What about the contrast? A good print usually has a white somewhere in a highlight area, a black in the deepest shadow, and a well-modulated scale of grays between these two tonal extremes. If in doubt about the proper contrast, the best method is to make additional prints on two other grades of paper. Inspect the group and then decide which print has the most pleasing or realistic contrast. This method also reveals how easy it is for a mediocre print to appear acceptable or passable until a direct comparison is made with the same image correctly exposed on the proper contrast paper grade. If there are distracting areas which are too light or too dark they can be darkened or lightened by additional exposure control in successive prints.

DODGING.–As indicated earlier, enlarging permits a great degree of print control. In some instances, the brightness range of a subject may be too great to be reproduced in a print. Nevertheless, adequate compensation can usually be made by shading the area which prints too dark. Detail, for example, can be preserved in shadow areas by "dodging" (holding back the light) during part of the exposure. Dodging can usually be accomplished more easily and accurately in projection printing than in contact printing.

It is usually necessary to dodge or lighten some parts of most projection prints to produce a correctly exposed image. Since the dodging material is held and manipulated in the beam of light from the lens, its location and coverage can be seen and controlled during the printing exposure. Hence, accurate dodging can be done with the hands or various shaped cards, which may be cut from black paper and used when needed. A favorite tool for dodging small areas in the image is a card of suitable size and shape pinned or threaded onto one end of a stiff wire. This method of dodging allows the shadow of the dodging tool to cover a small or large area, depending on the size of the card and its distance from the surface of the printing paper, without affecting the other parts of the image. This dodging tool is held between the lens and the printing paper in such a manner that it prevents the light from falling upon the area to be dodged. Dodging is generally necessary for only part of the exposure time. The tool used must be moved up and down slowly and constantly to prevent a sharp line between the area dodged and the other parts of the image.

BURNING-IN.–Another form of print control, termed burning-in, is used to make an area darker which would otherwise print too light. This is done by using a cardboard or paper with a hole that is smaller but approximately the same shape as the area to be burned-in. After the normal overall printing exposure has been made, the card or paper is moved into position between the lens and the easel. The card holds back all the light except that passing through the hole onto the area that needs additional exposure. This device must also remain in motion during the time the light is on to prevent a sharp outline of the hole.

The dodging and buring-in should be practiced before attempting to expose the print. Time the amounts of exposure for every step of the printing procedure. This is the only manner in which the procedure can be controlled well enough to be duplicated for additional prints, or changes made in any portion of the image as needed. For example, the entire print may be exposed for 5 seconds, the spot to be lightened dodged, and the image exposed for another 5 seconds. Then the portion needing additional exposure may be burned-in through the hole in a card for 5 seconds. This requires a total exposure time of 15 seconds, which is as long as should be tolerated without changing the lens stop.

Experience shows that exposures of less than 10 seconds are not easily made because of the difficulty in making the dodging or burning-in begin properly. If the test proves correct, duplicates can be made with no trouble. If not, any desired changes can be made in the corrective steps taken, and good results may be expected after a few test prints. When only a few prints are required from each negative, it is much easier and quicker to obtain correctly dodged prints by projection than by the contact method.

## WASHING PRINTS

A thorough print washing is very important. If all of the residual chemicals are not removed, the print will not maintain its permanence very long. It will soon become yellow, washed out, or take on several other defects. Washing dissolves and dilutes the soluble products and eliminates them with the disposal of the wash water. The reasons for thoroughly washing prints are the same as the reasons for negatives.

The length of time necessary to thoroughly wash prints depends upon the amount of agitation they receive in the wash, the completeness and rapidity with which the water is changed, and whether the prints are on single- or double-weight paper. A certain amount of soaking is necessary in the wash. Hence, very rapid renewal of the fresh water in the wash bath does not speed up the washing process because thorough washing is also dependent upon the time of diffusion of the chemicals from the paper. Furthermore, as the quantity of the chemicals to be removed becomes smaller, the rate of elimination is decreased. If the prints collect in groups during washing, diffusion is hindered. While it is most important that hypo be removed from prints, it is poor practice to wash them for a needlessly long time. Prolonged washing may cause excessive softening of the emulsion and dimensional changes in the paper. Under favorable conditions, the usual washing time for single-weight prints is 30 to 45 minutes and 1 hour for double-weight prints.

If prints are removed from the fixing bath and added to a batch that is washing, the hypo from the added prints immediately diffuses into those in the wash. This makes it necessary for the timing of the washing period to begin anew when the last prints are added.

### Tray Procedure

Although most prints are washed in mechanical washers, small groups may be washed by successive changes of water in a tray. Two trays having deep sides should be used. The size of the trays is determined by the size and number of prints to be washed. Both trays should be filled almost completely with water and all the prints placed emulsion up in one tray. The prints should be separated, agitated, and then transferred one at a time to the other tray. The first tray is then emptied, refilled with fresh water, and the procedure repeated until the wash is completed. When using the tray method, the prints should be agitated two or three times in each change of water and the water changed at 5-minute intervals until about six changes have been given for single-weight prints. Double-weight prints should be given from 8 to 10 changes.

### Mechanical Washers

Both shipboard and shore based naval photo labs are equipped with mechanical print washers. Designs vary to accommodate the type of printing accomplished by the various commands, but their general function is to wash prints in a continuous and changing water bath.

One of the most common types found in Navy labs is the Pakolux Print Washer. This piece of equipment consists of a tublike tank and a perforated cylindrical drum which revolves in the tank. (See fig. 12-17.) Fresh water is circulated in the tank and through the drum by an inlet and an overflow outlet. The drums, which hold and agitate the prints, can be raised from or lowered in the tank by a foot pedal and lever arrangement. The power for rotating the drum is supplied by an electric motor through a system of reduction pulleys and rollers. The complete unit is supported by a frame and four legs. The drum has a locking hinged door for convenience in loading and unloading prints.

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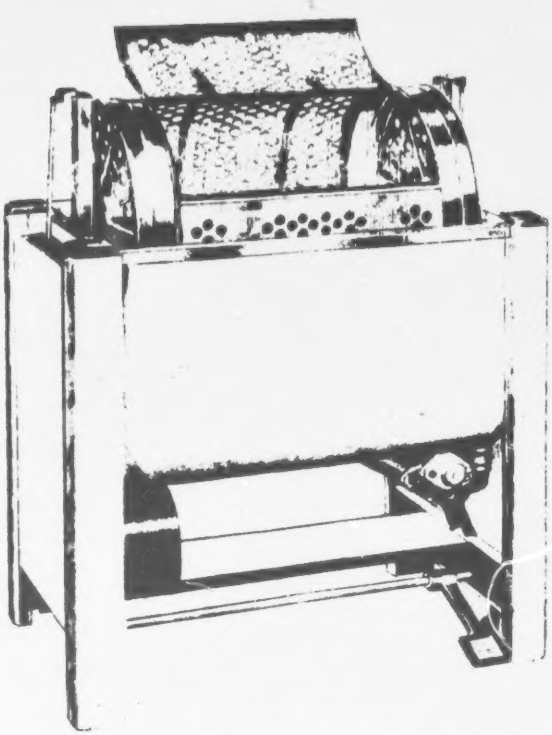

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Figure 12-17.—Print washer.

## PRINT DRYING

When washing is complete, the prints may be dried by a convenient means, depending upon the type of paper and the available means for drying. However, when using glossy surface papers, the photographs do not have a pleasing appearance unless they are dried in close contact with a highly polished surface. The method used in Navy photographic laboratories is to dry prints on a drum type print dryer. The different types are discussed in the following paragraphs.

### Mechanical Print Dryers

Basically there are two types of mechanically operated, print dryers used by the Navy; MATTE and GLOSSY. Fundamentally, both types operate the same (figure 12-18).

MATTE DRYER.—A machine matte dryer consists of a drum over which a wide endless cloth belt or apron travels. The drum is motor driven, and the types used by service photo units are usually heated by electricity. The rate at which prints dry is regulated by the temperature of the drum and the speed at which the drum rotates. The drum temperature is controlled by a thermostat, while the drum rotating speed is regulated with a variable speed motor and a speed reduction system. The prints are held in contact with the drum by means of the endless belt and are dried during one revolution of the drum. When the prints which are to have a matte surface finish are ready for drying, drain the surplus water from them, and place them EMULSION SIDE DOWN on the apron portion of the belt. Do not allow water to drip onto the apron from the stack of washed prints being fed into the dryer. The prints should be properly dried when passed once through the dryer. The dry prints fall into the print tray after completing the drying cycle.

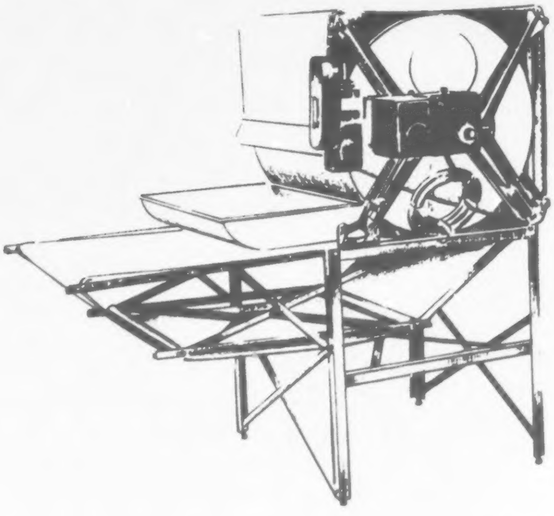

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Figure 12-18.—Print dryer.

GLOSSY DRYER.—Service photo units are also provided several models of machine dryers which dry prints to a ferrotyped or glossy finish. Glossy print dryers are equipped with a wide conveyer belt which carries the prints around a chromium-plated, highly polished, heated, slowly revolving drum. A dryer of this type is very similar to the matte dryer discussed above. The washed prints are placed on the apron portion of the conveyer belt EMULSION SIDE UP. The belt carries the prints between the polished drum and a rubber squeegee roller. The pressures of the drum and the roller squeeze the surplus water off the prints and roll them into smooth contact with the polished surface of the drum. The cloth belt holds the prints in firm contact with the revolving drum. The speed and temperature of the drum can be regulated so the prints are completely dried with one cycle of the dryer. When the prints have traveled one revolution around the drum, they fall off the drum into the print tray.

## COLOR PHOTOGRAPHY

Color photography is the art of making a photograph which is a representation of a subject in form, tone gradation, and color.

All modern color photography processes are based on providing an imitation, not on reproducing the color of the original subject. Although the imitation appears to the eye as an exact match of the original color, the differences can be detected under very close examination.

Film for color photography is available in two general categories. One type is primarily for obtaining color prints, while the other is primarily used for producing color transparencies or slides.

Color print film results in an orange colored negative from which a print is made. In the color negative, as in black and white photography, all tones are reversed. Color slides can be reproduced from color negatives.

In the case of color slide film, the result is a positive color transparancy, ready for viewing. Just as the color print film can be used to make color slides, color slides can be used to make color prints. However, for the best results, you should choose the film which is designed primarily for producing the desired finished product—slide or print.

The two basic color film types are available with many varying characteristics in film speed, color rendition, and light source to be used. You will find that films suffixed with the word 'color' (Kodacolor, Agfacolor) are color print films, while those suffixed with 'chrome' (Anscochrome, Dynachrome) indicate a slide film.

Generally, most rules applying to exposure and composition in black and white photography can also be applied to color photography. However, the important factor in selecting color film for a specific job is to determine the type light source (daylight, tungsten, or photolamps) by which the film will be exposed. Color film exposed by other than the light for which it was designed will render very unreal color imitations of the original subject.

How color photography is being used by newspapers, magazines, television, etc., is discussed in more detail in chapters covering the specific media.

## PHOTO JOB ORDERS

In areas where Navy photographic laboratories are located, one of the easiest means of getting photographic coverage is by properly filling out NAVWEPS form 3150/6, the photographic job order (figure 12-19). This form serves as the authority for the requested work, the lab's job record, and receipt. The job order accompanies the work being performed through every phase of the photographic process.

To successfully use the photo job order, it is important that a good understanding and relationship exist between your unit and the photographic lab.

In submitting a job order, all information pertaining to the job should be recorded to avoid confusing the photographer performing the actual work.

The job order information you must provide includes:

- Name of your activity
- Your activity job number
- Job security classification
- Number of views needed

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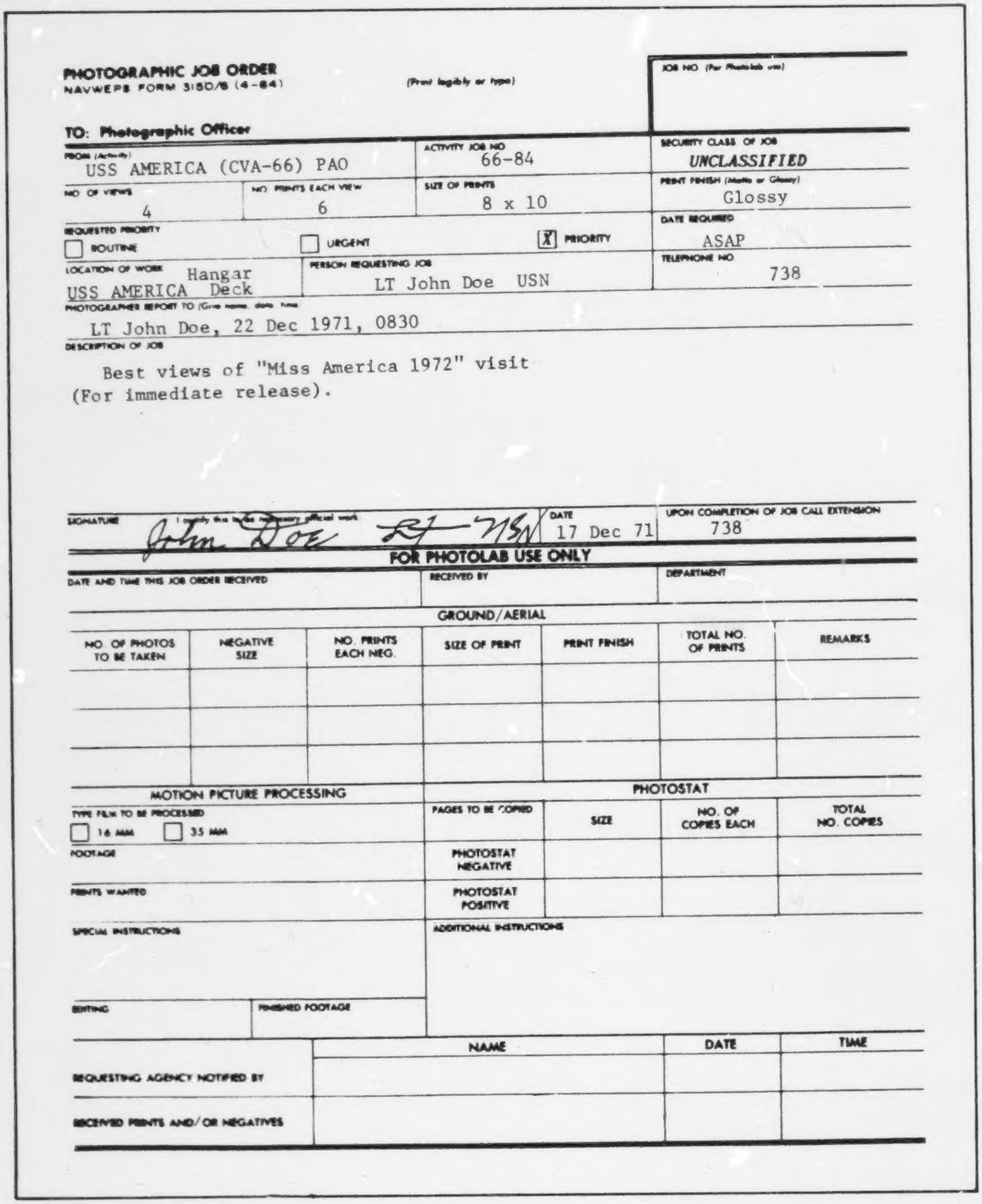

**PHOTOGRAPHIC JOB ORDER**
NAVWEPS FORM 3150/8 (4-64)

(Print legibly or type)

JOB NO (For Photolab use)

**TO: Photographic Officer**

| | | | |
|---|---|---|---|
| FROM (Activity)<br>USS AMERICA (CVA-66) PAO | | ACTIVITY JOB NO<br>66-84 | SECURITY CLASS OF JOB<br>*UNCLASSIFIED* |
| NO OF VIEWS<br>4 | NO PRINTS EACH VIEW<br>6 | SIZE OF PRINTS<br>8 x 10 | PRINT FINISH (Matte or Glossy)<br>Glossy |
| REQUESTED PRIORITY<br>☐ ROUTINE | ☐ URGENT | ☒ PRIORITY | DATE REQUIRED<br>ASAP |
| LOCATION OF WORK<br>USS AMERICA Hangar Deck | PERSON REQUESTING JOB<br>LT John Doe USN | | TELEPHONE NO<br>738 |

PHOTOGRAPHER REPORT TO (Give name, date, time)
LT John Doe, 22 Dec 1971, 0830

DESCRIPTION OF JOB
Best views of "Miss America 1972" visit
(For immediate release).

| | | |
|---|---|---|
| SIGNATURE I certify this to be necessary official work.<br>John Doe LT USN | DATE<br>17 Dec 71 | UPON COMPLETION OF JOB CALL EXTENSION<br>738 |

**FOR PHOTOLAB USE ONLY**

| | | |
|---|---|---|
| DATE AND TIME THIS JOB ORDER RECEIVED | RECEIVED BY | DEPARTMENT |

GROUND/AERIAL

| NO. OF PHOTOS TO BE TAKEN | NEGATIVE SIZE | NO. PRINTS EACH NEG. | SIZE OF PRINT | PRINT FINISH | TOTAL NO. OF PRINTS | REMARKS |
|---|---|---|---|---|---|---|
| | | | | | | |
| | | | | | | |
| | | | | | | |

MOTION PICTURE PROCESSING

TYPE FILM TO BE PROCESSED
☐ 16 MM ☐ 35 MM

FOOTAGE

PRINTS WANTED

SPECIAL INSTRUCTIONS

| EDITING | FINISHED FOOTAGE |
|---|---|
| | |

PHOTOSTAT

| PAGES TO BE COPIED | SIZE | NO. OF COPIES EACH | TOTAL NO. COPIES |
|---|---|---|---|
| PHOTOSTAT NEGATIVE | | | |
| PHOTOSTAT POSITIVE | | | |

ADDITIONAL INSTRUCTIONS

| | NAME | DATE | TIME |
|---|---|---|---|
| REQUESTING AGENCY NOTIFIED BY | | | |
| RECEIVED PRINTS AND/OR NEGATIVES | | | |

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Figure 12-19.—Photographic job orders work best when a good understanding and relationship exists between your unit and the photo lab.

- Size and finish of prints
- Priority and date required
- Location of work
- Person requesting job and phone number
- Person, to whom photographer should report, when, and where
- Description of the job to be photographed

Most important of the job order information is the concise description of the job to be photographed. All information pertaining to the job should be described as clearly and completely as possible to avoid any confusion for the photographer.

Your relationship with the laboratory personnel should include an understanding that your job orders always allow for a creative or imaginative shot along with the requested standard or sure-shot. In cases where the photographer's shot is better than the shot requested, use the better shot. Don't ever request "one to ten of every shot." Should you be allowed to select your prints by screening a proofsheet or negatives, select only the best shots to satisfy your requirement. Another method which fosters good relations with the lab is to rely on the judgment of an experienced lab photographer and request the "best view of..."

## CHAPTER 13

# THE CAMERA

This chapter will familiarize you with the development, present state, and operation of the camera.

The earliest known camera was the camera obscura which originated in ancient Greece in 350 B.C., and is believed to have been a discovery of Aristotle, the Greek philosopher. It consisted of a darkened room with a small opening in one wall. Light reflected from objects outside the room was admitted through the opening and formed inverted and reversed images of those objects on the wall opposite the opening. The fact that a sensitized material to record the image was not to be developed until the 18th century was one of the main disadvantages of the camera obscura. However, the camera obscura did serve its purpose. It was a magnificent aid to medieval scientists in studying the eclipses of the sun, and to artists in drawing perspective.

From this early and crude beginning, inventors slowly improved the product. Glass lenses replaced the pinhole in the wall allowing a greater amount of light to enter and producing a much brighter image. Portable boxes fitted with lenses became known as box cameras. The box camera, however, required that the screen be set at one given position, or distance from the lens, to insure a sharply defined image. Focal plane curtain, and blade type shutters have replaced the earlier guillotine shutter which was a hole in an opaque slot that dropped by the force of gravity and admitted light for a split second. Today's shutters give accurate and repeatable exposures from more than a second to less than 1/2000 of a second.

## BASIC STILL CAMERAS

A variety of cameras, each having its own distinct advantage and disadvantage, can be found in the Navy's photographic inventory. While you should know how all of the basic still varieties function, the first two are the most important to the JO:

- Single lens reflex
- Twin lens reflex
- Rangefinder miniature
- Subminiature
- View
- Press-type

A description of each type will show why there is no perfect camera for all requirements.

Single lens reflex (SLR) cameras, very popular among photojournalist, are so named because viewing and exposure are through the same lens. A movable mirror reflects the image, usually through a prism, for viewing except for the split second that the exposure is made. At the moment of exposure, the prism is lifted aside, permitting the image to fall on the film plane. The use of a prism allows both vertical and lateral image correction for viewing but adds weight and bulk to the camera. This type of camera is popular in both the 2 1/4" X 2 1/4" and 35mm rollfilm formats.

The twin-lens reflex is a medium large (2 1/4" X 2 1/4") image format camera. Its use of rollfilm allows it to take several pictures in quick succession. It is called a twin-lens camera because it uses separate but similar lenses–one for forming the image on the film and the other for viewing. The term reflex refers to the use of a mirror for viewing which corrects the image vertically but transposes laterally.

Rangefinder (R/F) miniature cameras are mainly 1 X 1.5 cm format cameras. They are precision instruments that use separate or integrated viewing and focusing optics that retain the vertical and lateral composition of the subject without bulky mirror and prism combinations. They are the lightest and smallest of the cameras so far mentioned and for that reason are preferred by many professional photographers.

Users of SLR cameras claim that focusing and framing through the taking lens is an advantage just as strongly as R/F camera users claim the added bulk and weight of the SLR mechanism and its possible breakdown are disadvantages. Neither claim the small film size is a disadvantage but users of large format cameras claim that real quality results cannot be attained from a miniature camera negative.

The subminiature camera uses a format smaller than 2.4 X 3.6 cm, usually 1.8 X 2.4 cm on 35mm, 1.2 X 1.6 cm on 16mm, or .9 X 1.2 cm on 9 1/2 mm rollfilm. For many years these cameras–despite their precision mechanics and optics–were considered merely toys by the serious photographer. In recent years the advances made in film manufacture and photochemistry have caused photographers to reconsider the subminiature, and its use as a pocket camera is growing. It is mentioned here because it is a logical step in the progression of smaller cameras used by the photojournalist from the 8 X 10 inch and larger view cameras used by Matthew Brady during the Civil War to the 4 X 5 inch combat cameras of World War II, the 6 X 6 format popular from 1950 to the present day but slowly giving way to the 2.4 X 3.6 cm format of today's 35mm SLR and R/F cameras.

The view camera is large and bulky but offers maximum control of focusing and optical corrections and adjustments. Both the front (lens) and back (film) planes can be raised or lowered, tilted in any direction, or rotated. It uses large (2 1/4 X 2 1/4 inch or larger) sheets of film. The view camera cannot be hand-held. The subject being photographed must be framed and focused by an inverted image formed by the lens on a sheet of ground glass at the rear of the camera. Framing, focusing, loading film in the camera, and exposure are all done as separate steps. View cameras usually have slow lenses and shutters and find their main use in portraiture, architecture, and scenic photography.

The Press-type camera retains some of the focusing and optical features of the view camera. It has a carrying strap, outboard framing and focusing devices, and a film holder box, flash lighting equipment and a folding bed to make it more compact and portable. It uses 6 X 9 cm to 4 X 5 inch sheet film and can be adapted to roll film. It has a greater range of use than any other camera but is heavy, bulky, and cannot be operated quickly.

## BASIC CAMERA FEATURES AND OPERATING PROCEDURES

The remainder of this chapter will outline the major features and operating procedures of three cameras which are readily available to Navy photo labs which support large public affairs staffs.

The three cameras to be discussed are the 35mm Leica and the 2 1/4" X 2 1/4" Mamiya C3 and Rolleiflex cameras.

The value of the 35mm and 2 1/4" X 2 1/4" format cameras in news photography is recognized today by Navy as well as civilian journalist. The biggest advantage, from the JO's standpoint, is portability. They are less bukly and thus attract less attention. Because of their small size and ease of operation they can be brought into action faster. Some of the other advantages are: large film loads, high speed lenses, quick lens interchangeability, reduced time lag between exposures, and more economical operation because of smaller film size.

Given correct exposure and proper development of their film loads, the 35mm and 2 1/4"

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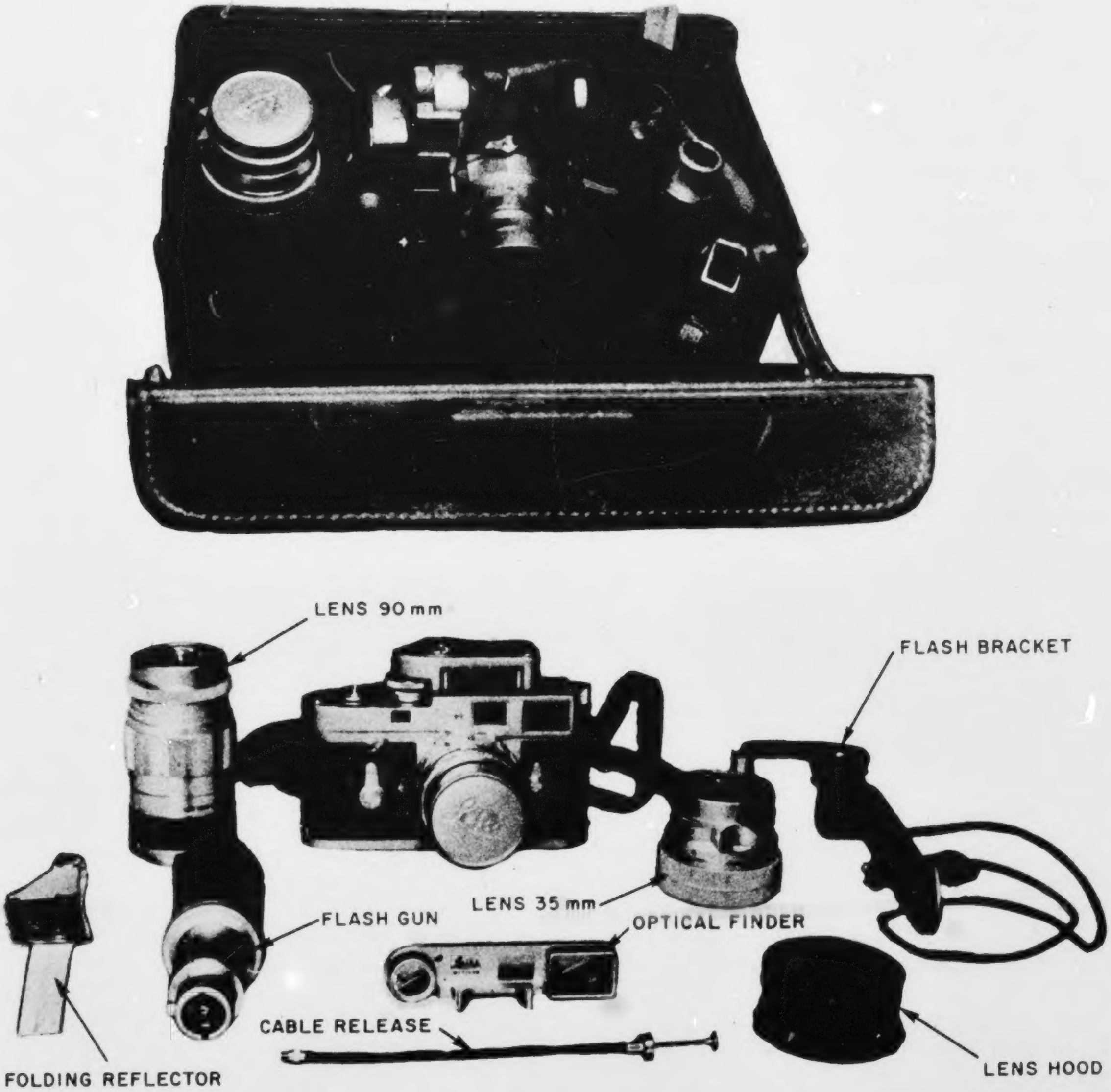
LENS 90 mm
FLASH BRACKET
LENS 35 mm
FLASH GUN
OPTICAL FINDER
CABLE RELEASE
FOLDING REFLECTOR
LENS HOOD

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**Figure 13-1.—The 35mm Leica M2S Camera Kit.**

X 2 1/4" cameras produce outstanding results. National Geographic Magazine, Associated Press, United Press International and most large daily papers have used the 35mm and 2 1/4" X 2 1/4" format for years with excellent results.

## THE LEICA 35MM

The Navy has recently adopted the 35mm Leica camera kit shown in figure 13-1. This kit, listed in the Federal Supply Catalog, includes the following items: Leica M2S camera; 50mm,

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f/2 dual range Summicron lens; 90mm, f/2.8 Summicron lens; 35mm, f/2.0 Summicron wide angle lens: exposure meter MC (some of the later kits come with slightly improved MR meter); flash unit; universal carrying case; and miscellaneous items of equipment such as filters and a tripod.

All scales and controls on the Leica M2S can be read and adjusted while viewing the camera from the top.

A coupled rangefinder with several unusual features is built into the camera. Its field is shaped so that it may be used either as a split image or as a coincident type rangefinder. Most important, the rangefinder and viewfinder are combined in a single window and viewed through a single eyepiece.

The viewfinder has a new type of bright-line mask, which automatically shifts with the focusing mechanism to compensate for parallax. Auxiliary masks for the 90mm lens automatically appear when the corresponding lens is inserted; these produce a second bright-line frame inside the 50mm outline. The Leica M2S camera has an external frame selector lever which can be used without inserting a lens. Thus, the user can decide in advance which lens he wishes to use simply by looking through the finder and moving the lever.

Filmwinding is accomplished by one or more strokes of the ratchet type lever (fig. 13-2), which also resets the shutter for the next exposure. This mechanism is interlocked with the shutter release so that the release cannot be tripped unless the film is fully wound.

All shutter speeds from 1 second to 1/1000 second are found on the single dial on top of the camera. (See fig.13-2). The dial has click-stops at the various settings to ensure accuracy. The speed selection dial does not rotate when the film is wound or when the exposure is made; thus, speeds may be selected at any time. A bulb (B) setting is also provided for time exposures, intermediate shutter speeds between those actually marked values of 1/50 second (lightning flash symbol) through 1/1000 second and 1/5 second through 1 second may also be selected.

Lenses are mounted in quick-change bayonet mounts with clickstop diaphragm settings. Lenses from 21mm to 560mm focal length are available, and earlier model Leica lenses can be used on the M2S with simple adapters. However, only the 50mm, 35mm, and 90mm are available in the Navy kits.

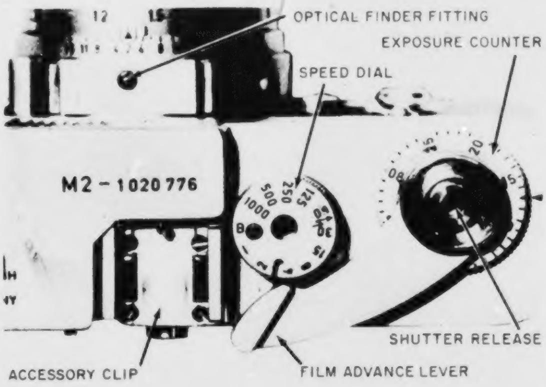

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**Figure 13-2.—Top view of Leica camera, Model M2S.**

A built-in self-timer or delayed shutter release is provided, and is adjustable for delays from 5 to 10 seconds. Internal flash synchronization is provided for all types of flashlamps or electronic flash without adjustment. The exposure counter dial must be reset manually on the M2S for each new cassette of film.

The camera has a hinged back for easier loading, and no notch or tongue is necessary at the beginning of the film. The back has a pressure plate (for maximum flatness of the film) which works in combination with long precision-ground film tracks. There is a built in film type reminder dial on the camera back marked in ASA and DIN values, with symbols indicating black-and-white and two types of color film.

## Loading the Leica

The Leica is loaded with the standard 35mm film cassette.

Before opening the camera back, make sure there is no film in the camera. This may be checked by lifting the rewind knob and turning it in the direction of the arrow; if resistance is encountered the camera is loaded.

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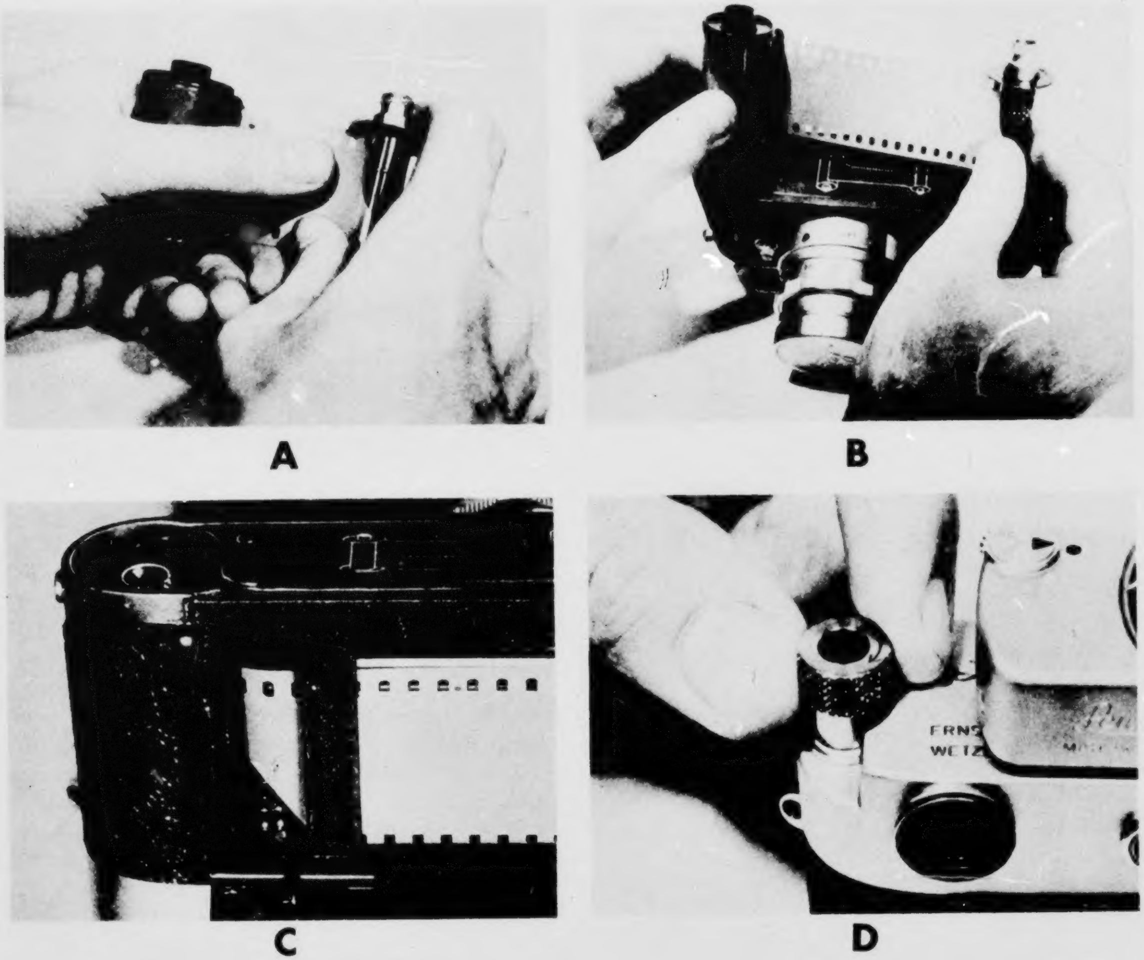

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Figure 13-3.—Loading the Leica camera. (A) Inserting the leader of film under the spring on the take-up spool; (B) inserting the film in the camera; (C) proper placement of film and engagement of film perforations; (D) tightening the film for smooth transport.

Loading the Leica is quite simple if a few basic steps are followed. First remove the base plate by turning the locking swivel from CLOSE to OPEN and lifting it off. Then place the open camera on the table (bottom up) and swing out the backplate. The Leica is now ready for loading.

Hold the film cassette in the left hand and the takeup spool in the right; the extended ends of both spools should be up. Insert the leader of the film under the spring on the takeup spool, as shown in figure 13-3(A), making sure the edge of the film leader is up against the top flange.

NOTE: The emulsion side of the film should face outward on the takeup spool.

Pull out enough film from the cassette so that the cassette may be inserted in the left compartment and the takeup spool in the right compartment with camera bottom up and lens facing toward the user. (fig. 13-3(B).) Now check the placement of the film from the back of the camera, ensuring that the film perforations are engaged properly with the takeup sprocket teeth (fig. 13-3(C).) Next, swing the backplate up to the closed position and hook the base plate over the pin and swing it shut. Lock the base plate by turning the locking swivel to CLOSE. To complete the loading of the Leica, pull up on the rewind knob and turn it in the direction of the arrow until resistance is encountered (fig. 13-3 (D).) This tightens the film for smooth transport. NOTE: If rewound too tight the film can be cinched.

In order to prepare the camera for operation, advance the film by stroking the film advance lever (fig. 13-2) and tripping the shutter. Advance the film again. Manually set the exposure counter to 0 and trip the shutter again. The camera is now ready for operation.

To ensure that the film is advancing properly, observe the two red dots in the center of the rewind knob while operating the film advance lever. They must revolve when the film is wound ahead.

The film type indicator on the back of the camera may now be set (as a reminder) to indicate the type of film loaded in the camera.

### Unloading the Leica

When the entire roll of film has been exposed, the film advance lever encounters heavy resistance. To unload the Leica, it is necessary to rewind the exposed film into the supply cassette. To accomplish this, first set the rewind lever, located on the front of the camera, to R. Next, pull up the rewind knob (fig. 13-3(D)), and turn in the direction of the arrow until resistance is encountered. To overcome this resistance, turn the rewind knob one more full turn; this detaches the film from the takeup spool and releases it from the takeup sprocket teeth. Then open the camera, as explained in the loading procedure, and remove the exposed cassette of film.

### Operation

Once the proper shutter speed and lens diaphragm have been selected, look through the rangefinder eyepiece at the subject. After the subject is focused (both images brought together) and composed, the camera is is ready to take the picture. To take the picture, press the shutter release which is located at the center of the film advance lever pivot (fig. 13-2). This is a "soft" release, and a gentle pressure anywhere on its surface trips the shutter. Remove the finger from the shutter release button before trying to advance the film; the film advance lever is locked while the shutter release button is down.

To advance the film and cock the shutter for the next exposure, actuate the film advance lever one full stroke, or several short strokes (the film advance lever is of the ratchet type). The exposure counter dial automatically moves and records each exposure as the film is advanced.

### Viewing

The optical viewfinder of the Leica features a new optical system in which a larger field of view may be seen than is actually covered by the lens in use. The actual field covered by the lens (0.9 magnification–almost full size) is then outlined in the viewfinder by a bright line reflected into the eyepiece by a prism device.

The system of bright-line framing has two advantages which are as follows:

1. Even if the image is viewed obliquely, the field of view is correctly outlined.
2. An automatic parallax-correcting device is incorporated which shifts the bright-line frame toward the lens axis as the lens is focused on increasingly closer distances.

The parallax-correcting device causes the viewfinder to show exactly what will be obtained on the film, and pictures may be composed precisely even to the edges of the film. Also, moving objects can be viewed before they enter the photographic field of view, the same as may be done with a sports finder.

With the 35mm lens in position, only the outer bright-line frame is seen. However, with the 50mm lens inserted, a second smaller frame appears in the center of the viewing field; this frame outlines exactly the field of view of the 50mm lens. If the 90mm lens is inserted, a still smaller frame appears in the window, outlining its field of view. The parallax compensation mentioned earlier works automatically in all cases; no manual adjustment is required for either field size or parallax correction.

## Rangefinder

The Leica rangefinder is coupled to and operated by the focusing lever of the lens. It differs from most rangefinders in that a separate rangefinder eyepiece is not supplied; the rangefinder and viewfinder are seen at the same time through a single eyepiece and in a single window.

The second image formed by the rangefinder's optics appears in a small rectangular area in the center of the viewfinder viewing field. Because of its rectangular shape and the large surrounding area, it may be used for focusing by either the coincidence or the split-field method. Looking inside the rectangle of light, the image is seen double; on focusing the lens by turning the lens mount focusing lever (helical mount), the double images may be fused together. Accurate focusing is attained when the two images have been fused. It is also possible to focus by observing any line in the subject (above and below the rangefinder field) and adjusting the lens until the second (movable) image in the small area forms a continuous line with the parts above and below the rectangle.

After focusing, the subject distance may be read from the focusing scale of the lens if desired. This reading is valuable in determining flash exposures by the guide number method.

## Lenses

The Leica system contains interchangeable lenses too numerous to discuss in this chapter. The lenses detailed here are the three Summicron lenses provided with the Leica camera kit. The 50mm f/2 dual-range Summicron normal angle lens is considered best for general use. It has click-stops from f/2 to f/16 and an angle of view of 45 degrees; also included is the 90mm Summicron f/2.8 lens, which is a high speed lens of long focus. It has click-stops from f/2.8 to f/16 and an angle of view of 27 degrees. To complete the Summicron lens trio, there is the 35mm Summicron f/2 wide angle lens. This lens has both high speed and a wider angle of view. The 35mm Summicron lens has an angle of view of 64 degrees. The lens has click-stops from f/2 to f/16.

The distance markings on the focusing mounts of Leica Summicron lenses indicate the distance from the film plane to the object. Therefore, if focus by measurement rather than by rangefinder is desired, the distance should be measured from the back of the camera, not from the lens to the subject.

The index for the distance scale is located on the stationary (nonrotating) portion of the focusing mount and is either a triangle or long index line. Also included on the stationary part of the mount is the depth of field scale.

DUAL–RANGE SUMMICRON LENS.–As mentioned previously, the 50mm, f/2 Summicron lens is dual range (has two focusing rings). The normal range is from infinity to 3 feet 4 inches (1 meter), and the closeup range is from 35 inches to 19 inches. To use the closeup range, first set the focus to the 3-foot 4-inch (1 meter) mark. This is also at the focus end stop position (fig. 13-4). Then pull the lens focusing mount forward and turn it clockwise (when facing lens) past the end stop and into the 35-inch focus position. The lens is locked in this position until the optical finder is attached. Next, take the optical finder (fig. 13-l) and slip it on the special fitting located on the lens barrel (fig. 13-4), pushing it back as far as it will go. This releases the focusing movement for the closeup range.

Although the camera is set for closeup work, this does not change the method of operation. The focus is still automatic with the coupled rangefinder. Also, the viewfinder image frame is still coupled with the focusing movement in the near range for parallax compensated viewing. However, when using the closeup range, it is advisable to work with smaller f/stops–f/8, f/11, and f/16 due to the shallow depth of field with the larger f/stops.

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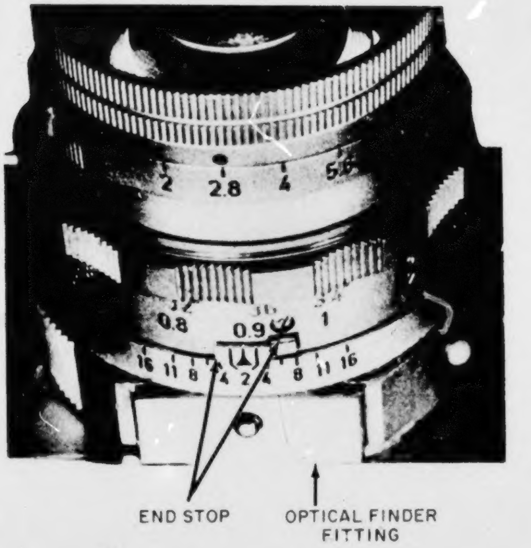

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Figure 13-4.–Setting 50mm dual-range lens for close-up work.

CHANGING LENSES.–To remove a lens from the Leica camera is quite simple. Hold the camera in the left hand and press inward on the small circular red button just to the left of the lens. With the right hand, firmly grip the lens barrel and turn the entire lens barrel until the red dot on the lens barrel is opposite the one on the body of the camera. The lens may now be pulled straight out.

To insert a lens on the Leica camera, simply hold the camera body (without lens) in the left hand and the required lens in the right hand. Line up the two red dots (as mentioned in removal procedure above), push the lens into the camera body, and turn it clockwise until it clicks into position.

The lenses not mounted on the camera should be capped front and back. Lens caps are provided with the Leica camera kit.

### Leica Meter MC

The Leica Meter MC, which is included with the Leica M2S Camera Kit, couples to the Leica camera shutter speed dial. Therefore, once the exposure reading is taken and dialed in, the shutter speed is automatically set (fig. 13-5).

To attach the Leica Meter MC to the Leica camera, first set the shutter speed dial to B. Next, turn the knurled ring of the exposure meter as far as it will turn in the direction of the arrow (fig. 13-6). Lift the knurled ring and turn it (same direction) a little farther. Pick up the meter, with the photoelectric cell forward, and slide it into the camera accessory clip. Finally, turn the knurled ring back until it drops and clicks into the shutter speed dial. The meter is now coupled to the camera and ready for operation.

The black triangle on the meter indicates the shutter speed that is set on the camera (fig. 13-5). The ASA or DIN film ratings are also set with a dial located on top of the meter (fig. 13-5).

The Leica meter has two sensitivity ranges. These are selected and set with the small selector knob located on top of the meter (fig. 13-5). For outdoor photography or intense lighting, move the sensitivity selector to the black dot and use the black aperture numbers. When using the meter indoors or in subdued light, move the sensitivity selector to the red dot and use the red aperture numbers.

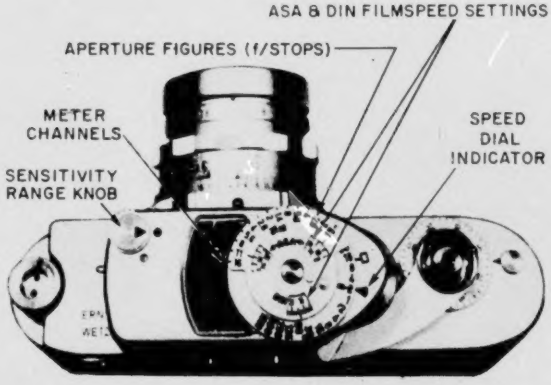

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Figure 13-5.–Leica Meter MC mounted on the Leica M2S camera.

OPERATION OF THE LEICA METER.–When using the Leica meter, either a specific lens aperture or shutter speed may be selected.

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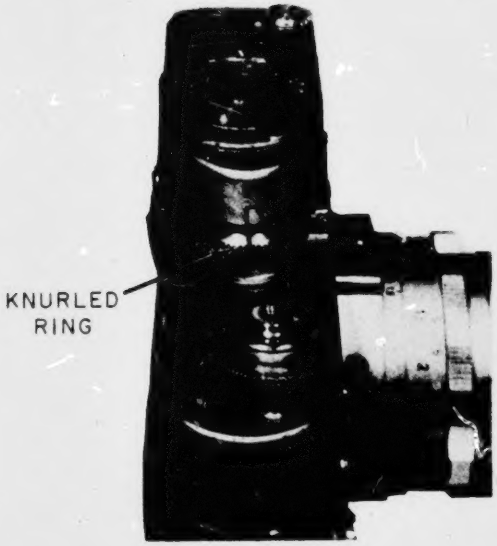

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Figure 13-6.—Positioning the Leica meter on the M2S camera.

The lens aperture settings are the figures on the dial at one end of the alternately light and dark meter channels (fig. 13-5). Each channel width is equal to approximately one lens stop change in exposure. The point at which the needle meets the channel edge has a corresponding position at the other end of the channel next to the aperture figures on the meter (fig. 13-5). This is the correct lens opening to use. For a predetermined lens stop, point the meter at the subject and rotate the knurled knob (connected to the speed ring dial) until the selected aperture figure on the outer dial faces the same channel to which the indicator needle points. This automatically sets the shutter at the correct speed. However, if a selected shutter speed is desired, turn the knurled knob until the black triangle points to the speed, then set the lens aperture (on lens barrel) to the figure facing the channel to which the needle points.

For all incident light measurements, attach the opal incident light adapter (supplied with the meter) to the meter and follow the same procedures, but with the meter at the subject position and facing the light source.

### Flash Photography With the Leica

All electronic flash units and most types of flashbulbs can be synchronized with the Leica M2S camera; synchronizer contacts are built into the shutter mechanism, and no accessory contact devices are required. Therefore, synchronization is automatically adjusted for the various shutter speeds and flash units, and it is only necessary to plug the flash unit cord into the correct outlet on the back of the camera.

The flash unit supplied with the Leica M2S Camera kit is composed of three units—flash bracket (attaches to base of camera), flashgun, and reflector (folding type). (See fig. 13-1).

The two flash outlets mentioned previously are located on the back of the Leica. The left-hand outlet is intended for electronic flash and type F (focal plane) bulbs. When using electronic flash, set the shutter at any speed between 1 second and 1/50 second (which is the lightning mark on the speed ring dial). With electronic flash, the effective exposure time is, of course, governed by the flash duration of the electronic flash tube, and the film exposure is controlled by adjustment of the lens aperture. The right-hand outlet is used with synchronizing type M flashbulbs.

NOTE: Both electronic flash and flashbulb units may be connected and used at the same time.

### Preventive Maintenance

The Leica camera gives many years of trouble-free operation if handled carefully, stored under reasonably good conditions, and cleaned periodically. During each periodic inspection, remove all items from the carrying case and brush out all compartments. Also, inspect the camera and accessories for damage, loose screws, and so forth. Clean the camera and accessories thoroughly before returning them to the case. When a camera is used or stored in a warm, moist climate, it is necessary to clean it more frequently and put a light coat of oil on the metal parts in order to prevent rust and corrosion.

If there is a malfunction of the Leica camera, take it to a qualified camera repairman; do not attempt to repair it yourself. To protect the lens surfaces against dust, dirt, and other types of foreign objects, cap the lenses with the lens caps provided. To clean the lens surfaces, use a soft camel's-hair brush or a clean, dry, soft linen cloth.

## THE MAMIYA C3

This twin-lens reflex camera, like any other camera, performs only as well as the individual who operates it. The Navy has had twin-lens reflex cameras as standard stock items for some time. However, just recently the Navy adopted, and is now supplying as standard stock, the Mamiya C3 Professional Camera Kit (fig.13-7). The exceptional sturdiness of this camera, together with its lens flexibility, has made it well suited and adaptable to photojournalistic work.

### Mamiya C3 Features

The Mamiya C3 professional camera is a twin-lens reflex camera, using 120 rollfilm, and has a full complement of interchangeable lenses which range from wide angle (65mm) through telephoto(180mm). Each of the interchangeable lens sets consists of both the taking lens and the viewing lens, both of which are identical in focal length.

Also, each interchangeable lens set houses its own Seikoska shutter, having speeds ranging from 1 second to 1/500 second and B (Bulb); each is separately synchronized for either flashbulbs or electronic flash.

Like any camera, the Mamiya C3 has both its advantages and disadvantages. The square negative (2-1/4 X 2-1/4 inches) which means composition can be accomplished without turning the camera, its compact size allowing ease of handling and rapid operation, its ground glass viewing during exposure, 12 exposures on one loading, and interchangeable lenses are all advantages. Some disadvantages are the small negative size, necessity of processing a whole roll for only a few shots, no swings and tilts for distortion correction, and problems associated with the square negative format when printing. The standard size printing paper being 8 X 10 inch causes a loss of part of the square negative during enlargement. Therefore, composition of the subject must be done accurately in the camera.

Figure 13-8 illustrates the Mamiya C3 from various angles, with a complete list of the important camera parts included.

### Loading the Mamiya C3

Loading the Mamiya C3 differs from loading other twin-lens reflex cameras; the film does not have to be wound around a 90-degree bend. Because the supply spool of film and the takeup spool lie in the same plane, the photographer has greater control over the film as it is being loaded.

NOTE: Before loading the Mamiya C3, turn the multiple exposure/film stop selector (fig. 13-8E) to ROLLFILM.

Next, place the camera (lens down) on a firm working surface. Open the back lid by turning the back lid catch button (fig. 13-8J) so that the red dot is aligned vertically. Then push the back lid catch button to the right, in the direction indicated by the arrow. The back lid is now released and may be swung open. Also, the film counter (D) is reset to 0. Pull out the takeup spool catch stud (M) and give it 1/4 turn in either direction, so that the stud remains in the out position. Insert the takeup spool in the takeup spool chamber. After the takeup spool is positioned correctly, release the takeup spool catch stud (M) to its original position. Next, pull out the film supply spool catch stud (L) in the same manner as the takeup spool catch stud. Place the new roll of 120 film in the supply chamber. Ensure that the paper band around the film is removed first. Now pull the paper leader out far enough to permit inserting the tongue end into the longer of the two slots in the takeup spool. Once the film has been properly positioned over the film gate, and the film leader (tongue) has been secured to the takeup spool, grasp the filmwind crank (B). Turn the film-wind crank until the start marks (double

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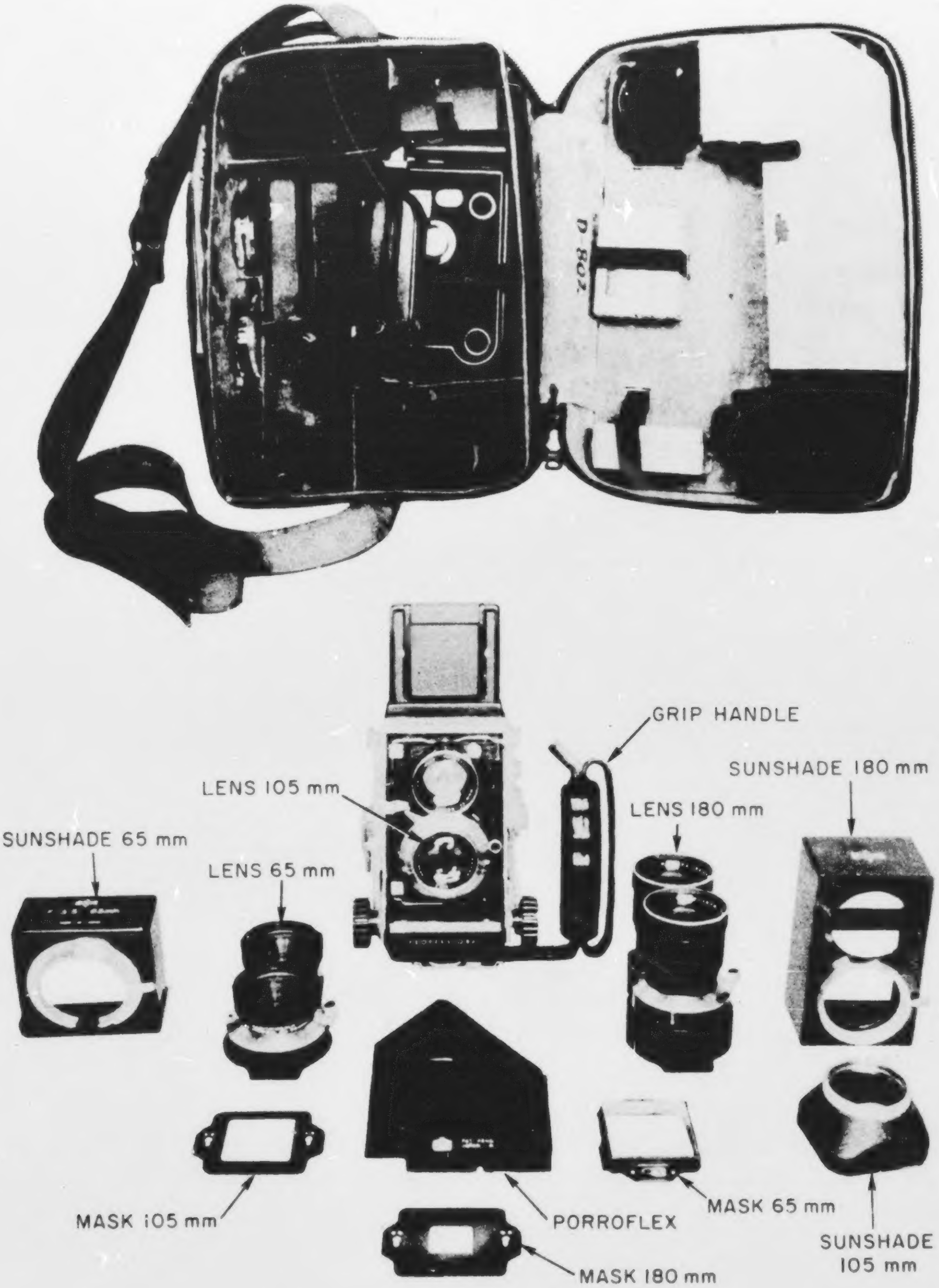
GRIP HANDLE
SUNSHADE 180 mm
LENS 105 mm
LENS 180 mm
SUNSHADE 65 mm
LENS 65 mm
MASK 105 mm
PORROFLEX
MASK 65 mm
SUNSHADE 105 mm
MASK 180 mm

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Figure 13-7.—The Mamiya C3 Professional Camera Kit.

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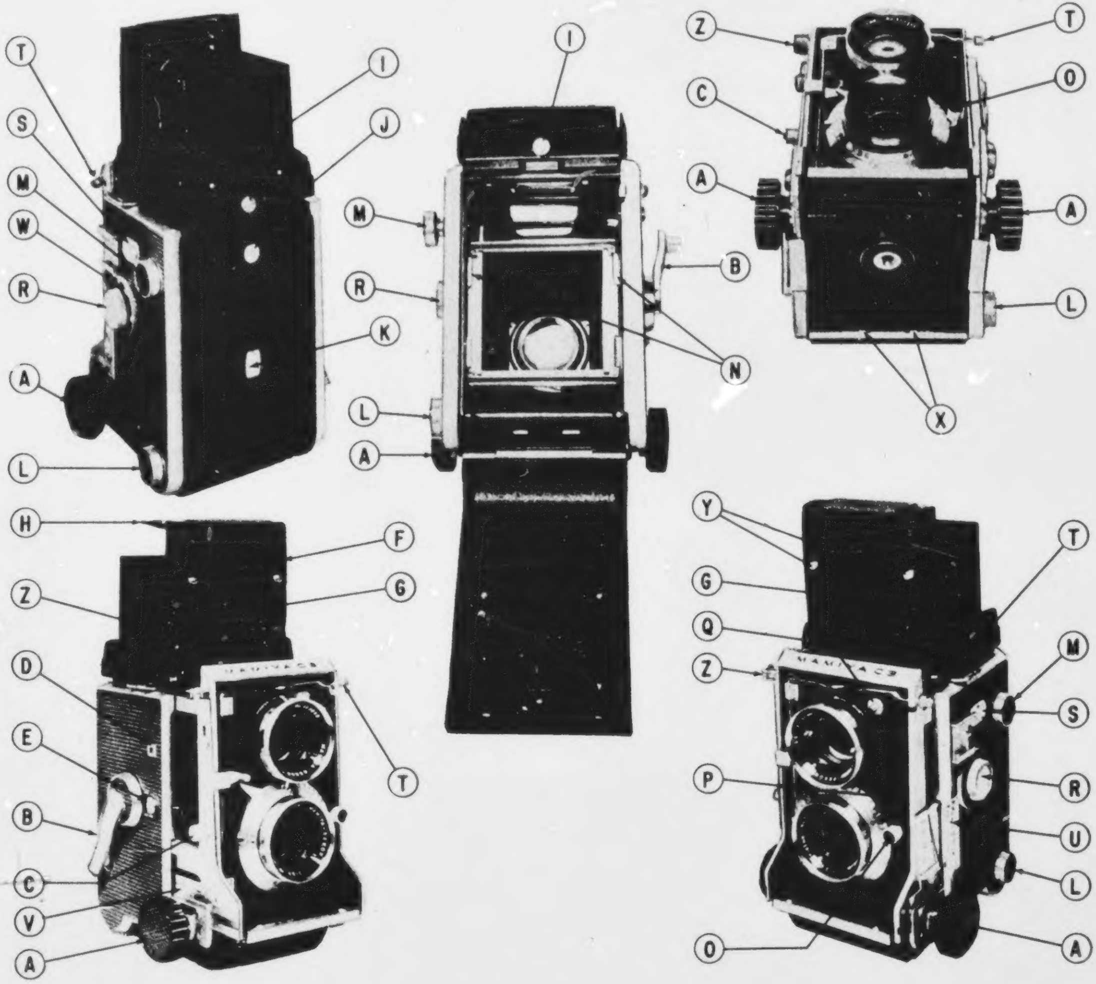

## LEGEND

A. FOCUSING KNOBS (Right and Left).
B. FILMWIND CRANK.
C. SHUTTER RELEASE BUTTON.
D. FILM COUNTER WINDOW.
E. MULTIPLE EXPOSURE FILM STOP SELECTOR.
F. FOCUSING HOOD FRONT.
G. FRAME VIEWFINDER LID.
H. MAGNIFYING GLASS.
I. FOCUSING HOOD LOCKSCREW.
J. BACK LID CATCH BUTTON.
K. RED WINDOW COVER.
L. FILM SPOOL CATCH STUD.
M. TAKEUP SPOOL CATCH STUD.
N. START MARKS (Right and Left).
O. SHUTTER COCKING LEVER.
P. SYNCHROFLASH M-X SELECTOR.
Q. SYNCHROFLASH TIP.
R. LENS-SHUTTER ASSEMBLY CHANGE KNOB
S. LENS-SHUTTER CATCH LOCK BUTTON.
T. LENS-SHUTTER ASSEMBLY CATCH.
U. DISTANCE SCALE.
V. EXPOSURE CORRECTION SCALE.
W. FILM SPEED DIAL (ASA).
X. BACK LID HINGE RELEASE.
Y. FRAME VIEWFINDER MASK STUDS.
Z. CABLE RELEASE SOCKET.

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Figure 13-8.—The parts of the Mamiya C3 camera.

headed arrows), printed on the paper leader, come into alignment with the camera start marks (N) located near the upper part of the film gate as shown in figure 13-9.

Swing the back lid closed, and apply firm pressure at each corner of the lid to ensure that both corners engage correctly with the camera body. Lock it by simultaneously pressing the back lid catch button (fig. 13-8J) down and turning it to the left. Next, set the film speed (ASA) dial (W) to correspond with the ASA of the loaded film.

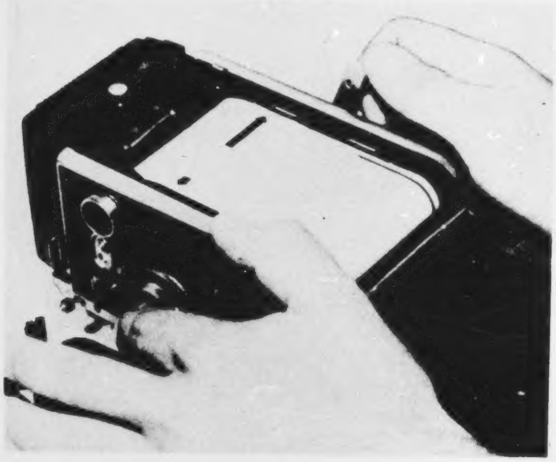

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Figure 13-9.—Loading the Mamiya C3 camera.

FILM ADVANCE.—To advance the first frame of film into the correct position, turn the film-wind crank (fig.13-8B) in a clockwise direction until it stops. Once the film is advanced, the film counter (D) automatically indicates the first exposure (numeral 1). Now turn the film-wind crank counterclockwise until it stops, and fold the crank out of the way. (Folded position is shown in figure 13-8.) Repeat the above film advance procedure after each operation of the shutter—exposure taken.

The red window cover (fig.13-8K) may be slid open to ascertain whether or not the camera contains film. Double exposure prevention is automatic when the multiple exposure/film stop selector (E) is set on ROLLFILM. At this setting the shutter release button (C) is operable only once with each film advance operation. However, this locking of the shutter button does not work when the camera is unloaded.

## Unloading the Mamiya C3

Once the last exposure (number 12) is made, turn the filmwind crank until the paper film backing is felt to pull loose from the supply spool. Then open the back lid cover, as outlined in the loading procedure, and remove the roll of exposed film. Seal the roll of exposed film with the attached gum label.

## Viewing

Viewing with the Mamiya C3 camera is accomplished by lifting the focusing hood cover (fig. 13-8F) upward. When the focusing hood is fully open, the back and sides spring up and form an enclosure (hood) around the focusing ground glass. Directly under the ground glass is a Fresnel type field lens which gives added brightness over the entire field of view for faster focusing and for easier composing even under dim lighting conditions.

Viewing is accomplished in either of two manners—eye level and waist level. To prepare the focusing hood for eye level viewing, first press the frame viewfinder lid (G) all the way down until it locks in place. One now sights through the rear peephole and looks through the opening of the eye level "sports" finder.

NOTE: When using the eye level method of viewing, ensure that the appropriate mask (fig. 13-7) is attached to the frame viewfinder mask studs (fig. 13-8Y).

When using the eye level method of viewing, especially for action or sports, it may be impractical or unnecessary to focus on the ground glass. Therefore, focusing may be accomplished by using the appropriate lens distance scale (fig. 13-8U).

### Focusing

Actual focusing is accomplished by rotating either of the focusing knobs (fig. 13-8A). This feature permits use of either hand, whichever is most convenient. To correctly focus with a twin-lens reflex camera, rack the lens forward to bring the image on the ground glass out of focus. Then rack the lens backward slowly until the image returns to sharp focus. Using this method consistently greatly improves one's technique.

There are times when critical focusing is necessary, especially for closeup work or when using either the wide angle or the telephoto lenses. Critical focus, with the Mamiya C3, is accomplished by using the magnifying glass provided. To bring the magnifying glass into position, press on the frame viewfinder lid (G) until the magnifying glass assembly flips up. Hold the eye directly over the magnifying glass and focus the subject on the ground glass as described earlier. To secure the magnifying glass, gently push down on the magnifying glass assembly until it snaps back into its folded position.

### Parallax

Parallax refers to the difference between what is seen through the viewing lens and what is actually transmitted to the film by the taking lens. Since, on the Mamiya C3, there is a physical separation between the viewing and taking lenses, parallax correction is necessary at close subject distances. The clear lines drawn across the upper section of the ground glass (fig. 13-10), in conjunction with the camera's exposure correction scale (fig. 13-8V), are used for correcting parallax errors.

When the exposure correction scale indicates a factor of 1.5, the upper line on the ground glass (fig. 13-10) defines the upper limit of the subject as it appears on the film. When the exposure correction scale indicates 2, the lower line on the ground glass defines the upper limit. If the exposure correction scale indicates 3, use an imaginary line across the center of the ground glass (fig. 13-10) as the upper limit of the subject matter.

NOTE: Use the appropriate exposure correction scale for the particular lens in use when making parallax corrections.

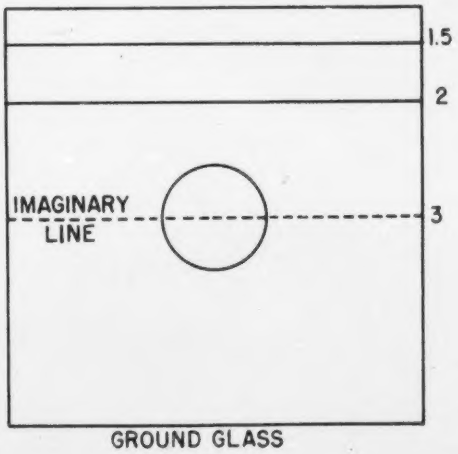

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Figure 13-10.–The Mamiya C3 ground glass.

### Lenses

One of the main advantages of the Mamiya C3 camera is the ability to interchange lenses, thereby permitting use of the camera under a wide variety of shooting assignments.

The Mamiya C3 Camera Kit (fig. 13-7) contains three interchangeable lenses–65mm, 105mm, and 180mm. All are fully corrected anastigmat lenses. The 65mm, f/3.5 wide angle lens is well suited for closeup work because the lens-subject distance may at times be as close as 4 inches. The 65mm wide angle lens has f/stops ranging from f/3.5 to f/32. The 105mm, f/3.5 long focal length also has an f/stop range from f/3.5 to f/32, and is considered the all-purpose lens of the three provided in the kit. The 180mm, f/4.5 telephoto lens is particularly suited for stage action photography, portraiture, and candid shots in situations where the subject cannot be easily approached. The 180mm lens has f/stops ranging from f/4.5 to f/45.

CHANGING LENSES.–To change lens shutter assemblies on the Mamiya C3, place the camera on a firm working surface. Make sure the lens mount is fully retracted into the camera body. Set the lens-shutter assembly change knob to UNLOCK as shown in (A) of figure 13-11. In this position the lens locking springs release and a light trap that protects the film from exposure closes. Notice also that a red warning signal is visible on the ground glass. Next, push the lens-shutter catch lock button towards the front of the camera as shown in (A) of figure 13-11. Then press down on the knurled head of the lens-shutter assembly catch (fig. 13-8T). Allow it to swing forward and over to the opposite side of the camera as shown in (B) of figure 13-11. The lens-shutter assembly can then be lifted out and off the camera body as shown in (C) of figure 13-11.

To insert a new lens-shutter assembly on the camera body, carefully lower it into position on the lens mount as shown in (D) of figure 13-11. Then move the lens-shutter assembly catch to its original position and turn the lens-shutter assembly change knob to LOCK. This secures the lens locking springs and opens the light trap. Notice that the red warning signal on the ground glass is no longer visible.

### Shutters

The shutters of each of three lens-shutter assemblies are the between-the-lens type and are identical. The shutter speeds are engraved on a rotating speed ring, which is turned until the desired speed appears opposite the triangular indicator mark. The speeds range from 1 second to 1/500 second and B (Bulb). The shutter works independently of the film advance mechanism; therefore, it must be cocked before each exposure. This is accomplished by pushing down on the shutter cocking lever (fig. 13-8O).

To release the shutter, use a steady downward pressure on the shutter release button, fig. 13-8C). When using a cable release, screw it into the cable release socket (fig. 13-8Z).

CAUTION: After the shutter is cocked, DO NOT attempt to change shutter speed, as this may cause shutter malfunction.

For flash photography, the flashgun or electronic flash unit may be attached to the accessory clip. The flash cord is then connected to the camera synchroflash tip (fig. 13-8Q).

When using class M flashbulbs, set the synchroflash M-X selector (fig. 13-8P) to M. This permits accurate synchronization at all shutter speeds. If an electronic flash unit is used, set the synchroflash M-X selector to X. The X setting should also be used when taking pictures without flash.

### Accessories

The Mamiya C3 Professional Camera Kit has the following accessories:

1. Lens covers for each lens-shutter assembly.
2. Filters (screw-in type).
3. Sunshades for each lens-shutter assembly.
4. Viewfinder masks.
5. Neck strap which attaches to the strap eyelets.
6. A grip handle which screws into the tripod socket. It provides you with a steady grip on the camera during exposure.
7. A Porroflex unit which is a reflex mirror attachment that permits eye level viewing and focusing. To attach the Porroflex to the Mamiya C3, first remove the focusing hood assembly by loosening the lockscrew (fig. 13-8J) and lifting it off. Then slip the Porroflex on and tighten the lockscrew. The Porroflex is indispensable for candid and press photography.

### Preventive Maintenance

When using the Mamiya C3, you should bear in mind that it is a precision piece of equipment and deserves careful handling. Never force any working part of the Mamiya C3; if a knob or button does not function properly, have a qualified camera repairman check it over.

In general, the Mamiya C3 camera kit should be checked over and cleaned periodically; how often depends on the type of work to which the camera is subjected. At the time of inspection, check operation of each lens-shutter assembly.

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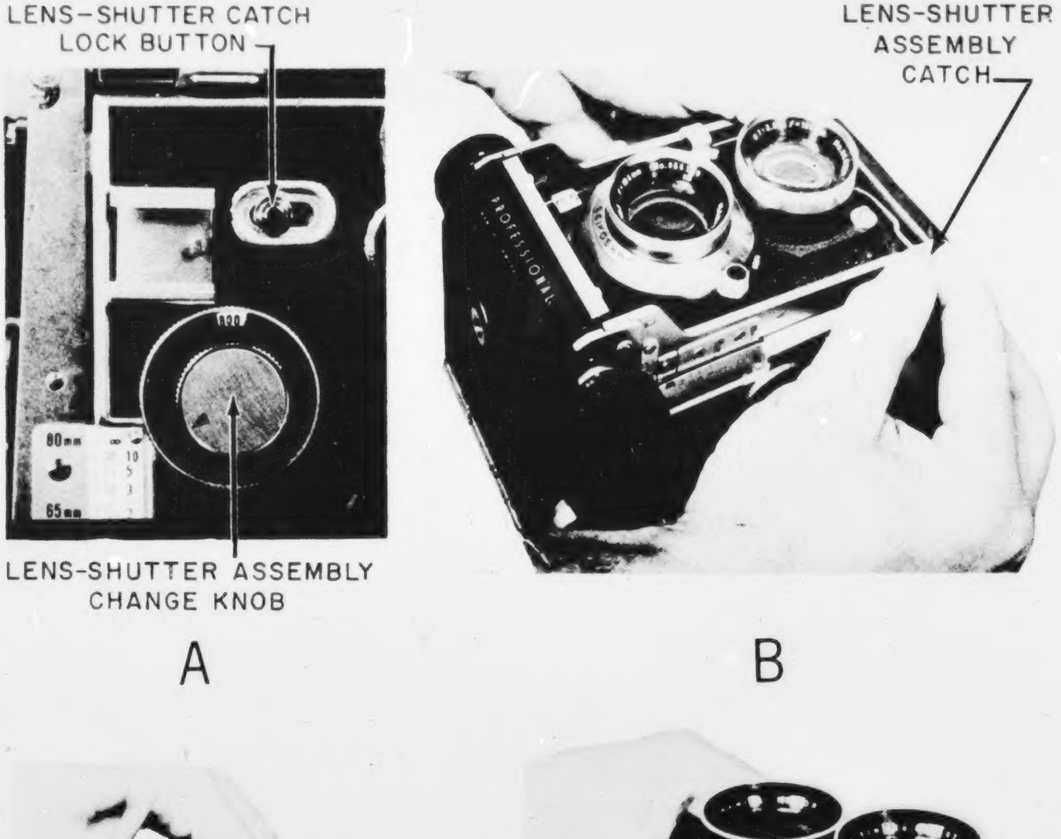
LENS–SHUTTER CATCH
LOCK BUTTON
LENS-SHUTTER
ASSEMBLY
CATCH
80mm
65mm
LENS-SHUTTER ASSEMBLY
CHANGE KNOB
A
B
C
D

165.164

Figure 13-11.–Changing lens-shutter assemblies on the Mamiya C3.

Check the ground glass focus against the distance scale. Go over the entire camera and tighten all screws which may have worked loose. Clean out the film chamber and inside of the bellows with a low-pressure air supply. Clean all lenses with a soft camel's-hair brush or wipe clean with a soft, lint-free linen cloth.

## THE ROLLEIFLEX 2 1/4 TWIN–LENS REFLEX

The Rolleiflex has been a Navy standard stock item for many years. The Rolleiflex is known for its ruggedness and its precise photo quality. Known commonly as the "Rollei," this camera is equipped with 80mm f/2.8 exposure and viewing lens, with f stops to f/22 and focusing from 3 feet to infinity. The Rollei uses a between-the-lens shutter capable of speeds from 1 to 1/500 second, plus B and MX synchronization and a selftimer.

Other features of the Rollei include a combined shutter-cock and film advance crank; automatic film loading and frame counter; double exposure prevention with provision for intentional double exposures; adjustable pressure plate to accommodate 35mm, 120 or the longer 220 films; a built-in exposure meter coupled to the lens aperture wheel; and an adjustment for compensating filters. (Fig. 13-12).

### Loading

To load, open the camera by pushing the safety back lock at the tripod socket to the side (fig. 13-13A), lift the back lock lever (fig. 13-13B), and pull the back open.

Next adjust the film guide plate (fig. 13-13C) to accommodate the type film to be used. Press the plate against the back, push it up or down until it stops, and let it spring forward into its normal plane. When using 120 or 220 rollfilm, the inscription 2 1/4 X 2 1/4 must be visible as in figure 13-13C.

To insert a new film spool, pull out the film spool knob of the lower spool chamber (fig. 13-13D), insert the film, right side first, and allow the film knob to return to position. Tear off tape seal and begin threading backing paper–printed side outwards–through the roller of the film feeler mechanism (fig. 13-13E) and push the paper leader into the long slot (fig. 13-13F) of the take-up spool, using the crank for correct positioning. The arrow or line on the film backing paper should align with the start marks (lower silver squares) on the body of the camera (fig. 13-13G). Tighten the backing paper by one half turn of the crank, while braking the full spool with the thumb (fig. 13-13G). Close the camera by pressing the back with your palm, folding down the back lock lever, and securing it.

Advance the film to No. 1 by turning the crank continuously until it stops–past a slight resistance during the last turn, when the counter mechanism engages–and then in the opposite direction until it stops again. The crank will now be locked in the starting position. The film frame counter will indicate No. 1, the shutter will be cocked, and the film will be in the correct position ready for the first exposure.

### Setting DIN/ASA Rating and Correct Exposure

To adjust the DIN/ASA speed rating, first determine the speed of the film to be used. The DIN/ASA rating can be found on the film box or accompanying instruction sheet. Gently press and turn the film-speed selector knob (figure 13-12H) until the corresponding speed rating appears above the indicator mark in the DIN and ASA window. The intermediate film speeds are indicated by dots between the actual numbers. Whenever a different speed film is used remember to reset the new DIN/ASA value.

A film-type reminder is located on the side of the focusing knob (see fig. 13-12F). Turn the knurled knob to set the film type–black and white, color artificial light, color daylight, or color negative.

If a filter is being used which requires a longer exposure because of the filter factor, set the filter factor number to the corresponding number located on the edge of the film speed selector knob. If no filter is being used then the setting should be zero.

Now that the proper DIN/ASA value and filter factor have been set, the correct exposure

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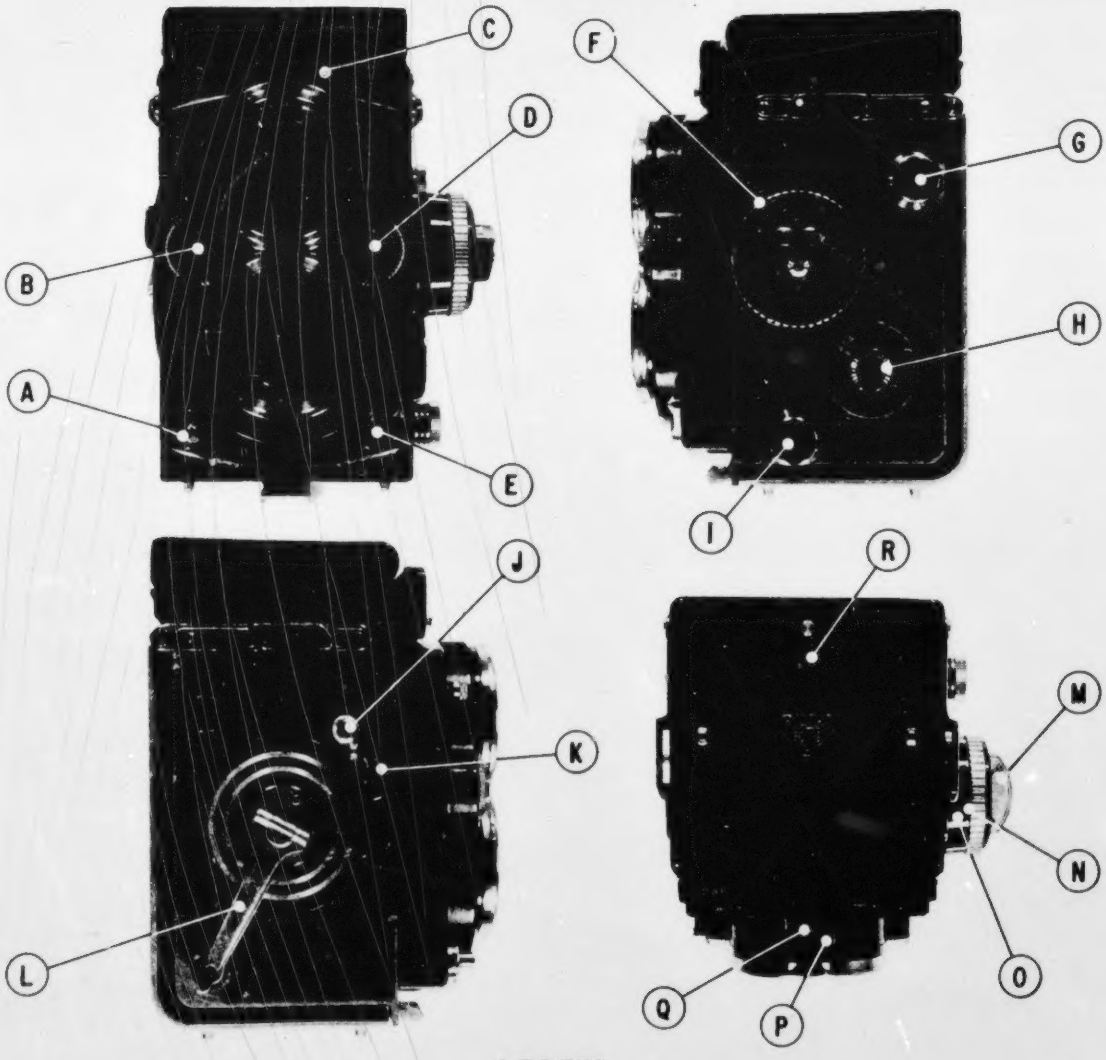

**LEGEND**

A. SHUTTER RELEASE.
B. SHUTTER-SPEED SELECTOR KNOB.
C. EXPOSURE METER.
D. APERTURE SELECTOR KNOB.
E. FLASH SYNC TERMINAL.
F. FOCUSING KNOB.
G. TAKE-UP SPOOL LOCK.
H. FILM-SPEED SELECTOR KNOB.
I. FILM SPOOL LOCK.
J. EXPOSURE COUNTER.
K. 120-220 FILM SELECTOR.
L. FILM ADVANCE/SHUTTER COCKING LEVER.
M. EXPOSURE METER DIAL.
N. DISTANCE SCALE.
O. DEPTH-OF-FIELD SCALE.
P. f/STOP DIAL.
Q. SHUTTER-SPEED DIAL.
R. FOCUSING HOOD.

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Figure 13-12.—The parts of the Rolleiflex.

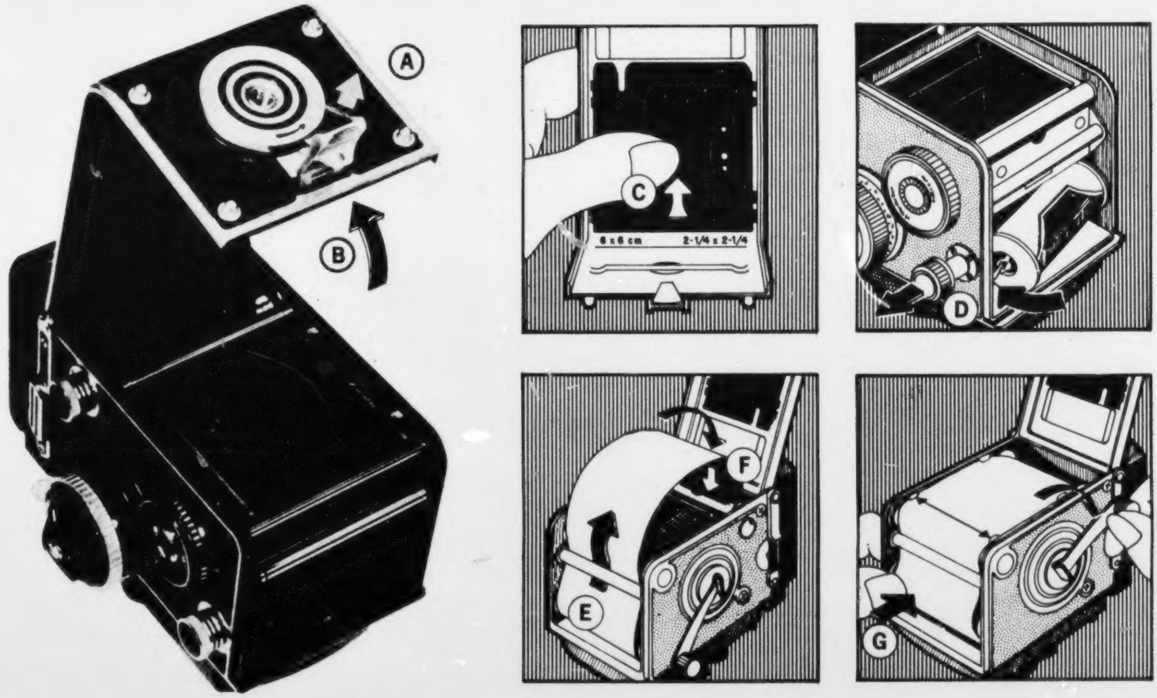

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Figure 13-13.—Loading the Rolleiflex.

can be set by first selecting either the shutter speed or f/stop and then adjusting the second factor until both pointers of the exposure meter are aligned (fig. 13-12M).

Should you select the shutter speed first, turn the shutter speed selector knob (fig. 13-12B) until the desired shutter speed (red figure) appears on the f/stop dial (fig. 13-12Q), and then adjust the f/stop by turning the aperture selector knob (fig. 13-12D) until both exposure meter pointers are lined up—the correct exposure is now set.

The exposure meter is directly cross-coupled to the speed and stop settings. Adjustment according to the meter automatically sets the depth-of-field indicator as well.

The decision to set the speed or f/stop depends solely on whether you prefer a faster shutter speed or a greater depth-of field.

Any sudden change in light intensity—indicated by the moving meter needle—can be noticed instantly and can then be compensated for by the proper pointer adjustment.

The Rollei automatic exposure control covers an extremely wide measuring range and is limited only by the poorest illumination.

## Focusing and Viewing

To open the focusing hood (fig. 13-12R), lift the rear edge of hood. To close, fold in both sides.

To raise the focusing magnifier, press the sports (direct) viewfinder panel inward. At the same time, grip the upper edge of the hood with two fingers, pushing the panel gently inward with the fingertip. To close the magnifier, just push it down until it locks in place.

To focus, turn the focusing knob until the picture is pin-sharp or until the two halves of the image meet in the center of the viewfinder. The Rollei can be focused on objects as close as 3 feet.

Sport scenes and fast moving objects can be framed more conveniently through the direct view (sports) finder. Only a slight raising or lowering of the camera is needed to alternate between observing the center portion of the focusing screen (to control sharpness) and the full open view in the finder. To open the finder press the panel inward all the way and to close gently tap both sides of the hood.

### Releasing the Shutter

Up to the moment of exposure all camera settings are kept under perfect control: sharpness, framing, exposure, shutter speed, and depth-of-field. However, they can be readjusted instantly if the subject so requires.

To unlock the shutter release, move the release to the down position and press the shutter release gently. After each shot, swing out the crank, turn it forward with one continuous swing, until it stops and then swing it back again to stop. The shutter is now automatically cocked. The crank will turn only after the shutter is released. Double exposures or blank frames are positively eliminated.

NOTE: For intentional multiple or trick exposures the double exposure prevention mechanism can be by-passed: After exposure, move the release ring at the base of the crank counterclockwise and then turn the crank through one complete backward revolution until it stops. This operation cocks the shutter for a second exposure without advancing the film.

### Preventive Maintenance

Dependable performance is the reward for careful handling of your camera.

The makers of Rollei recommend the following care:

Clean all optical surfaces, with a camel's hair brush to remove dust, then gently wipe off fingerprints with a soft cloth or doeskin. On the contoured undersurface of the focusing screen, use a clean soft brush only; avoid touching the screen. To prevent a dust-attracting electrostatic charge, breathe onto the surfaces before and after cleaning and let moisture evaporate, do not wipe off.

NOTE: The lenses have abrasion resistant anti-reflection coatings. The reflex mirror is also covered with a special protective layer to withstand scratches and corrosion. However, all cleaning should be done carefully and only when necessary.

## CHAPTER 14

# BASIC PHOTOJOURNALISM

Photojournalism is a form of communications which plays a vital part in modern news reporting. To convey its message, photojournalism uses a harmonious combination of photographs and words. Many of the leading magazines and newspapers attribute their success to photojournalism. The reason for this is simple—a good picture can at a glance portray the essence of a news or feature story.

Well composed, action-packed pictures with carefully worded cutlines have reader appeal, realism, and permanence. Do you remember the photographs of the raising of the American flag over Mount Suribachi, the signing of Japan's surrender aboard the battleship Missouri (figure 14-1), the swearing-in of Lyndon B. Johnson aboard Air Force One, or the planting of Old Glory on the moon? How many of the words written about these events do you remember?

Pictures that capture the essense of a news story or develop a feature on some aspect of Navy life are in great demand. The photojournalist's objective is to communicate primarily through photographs.

To be an effective photojournalist you must understand the following fundamentals.

First you must know and understand your subject. No one can communicate information about a subject of which he has no knowledge. It isn't necessary to approve of a subject in order to understand it. But unless you understand your subject, how can you interpret it accurately with your photographs and get someone else to understand it?

Secondly, you must know why you are communicating. You should always have a purpose for your message. Why send a message if there is no purpose for it? The purpose might be as simple as sharing an emotion or experience. Know or establish the purpose and fulfill it.

Thirdly, you must know to whom you are communicating. Is it a specific audience which has some knowledge of your subject? Is it to other Navymen, or dependents? Is the group mixed with men, women, and children? The way you will cover or approach a subject is dependent upon the specific audience.

Most importantly, you must master the use of the camera. Your camera is a mechanical device that sees only a limited area and exercises no selection over action that takes place in front of it. In skilled hands, these limitations can be the camera's greatest asset. You, as the man behind the camera, can use this limited view to exclude the extraneous and focus on your message. You do this by determining which lens, camera angle, lighting, and timing will capture the picture which will best communicate your story.

This chapter will introduce you to photojournalism and discuss some of the techniques by which it is applied. Maximum emphasis will be placed on achieving good photographic composition, interest, impact, and technical quality.

## HISTORY OF MILITARY PHOTOJOURNALISM

The history and growth of military photojournalism has been brief but significant. It had its beginning slightly over 100 years ago when Matthew Brady and his assistants were commissioned to document the Civil War pictorially. Their photographs were made on wet plates which had to be processed immediately, thus limiting the photographer's mobility. Their film was of low sensitivity and they could not photograph action. There was no means to get the photographs to the publisher quickly, so

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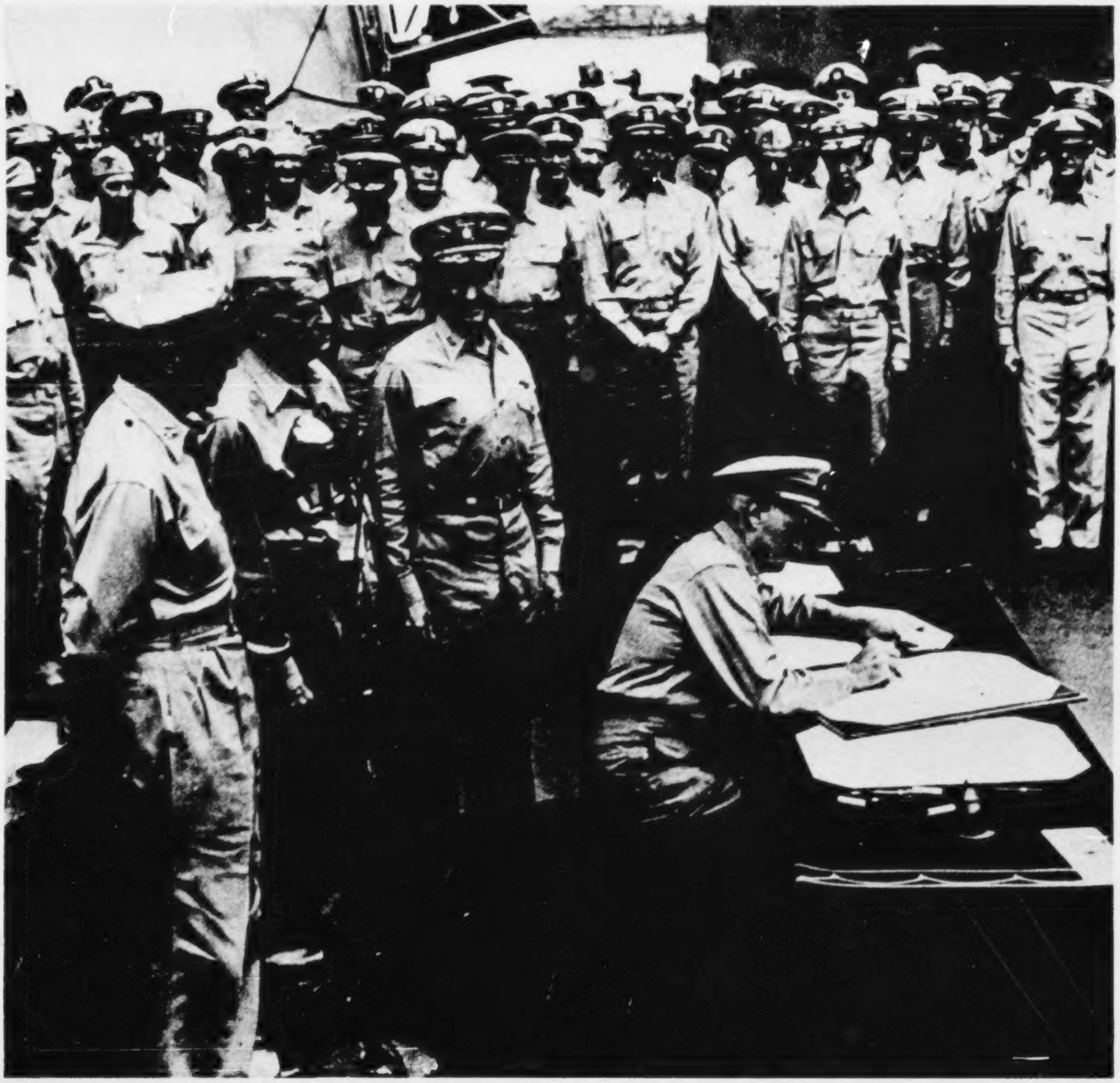

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Figure 14-1.–TOKYO BAY, JAPAN..... Fleet Admiral Chester W. Nimitz signs the Japanese surrender document aboard the battleship USS Missouri (BB-63). Looking on, from left, are General Douglas MacArthur, Admiral William F. Halsey, and Rear Admiral Forrest P. Sherman, Deputy Chief of Staff for Fleet Admiral Nimitz.

interest was limited. No processes for reproducing a photograph in a newspaper were known at that time, except by having an artist copy them into line drawings. These problems did not destroy the desire for pictures or the value of photojournalism as it then existed, but rather posed challenges to cause people to search for a better way to use the pictures taken.

By the time of the Spanish-American War—and the equally important Hearst-Pulitzer circulation war—camera equipment had gotten small enough to be portable. Film on unbreakable but dangerous cellulose base had been invented which could be exposed in one place and processed many miles away and many hours later. Sensitivity had been raised so that action could be photographed. Quicker transportation speeded news photographs to the publisher while their news value was still high. Methods of photoengraving, though still crude, allowed newspapers to print several halftones along with etchings and line cuts.

Military photographers took many pictures during World War I, but the importance of these photographs as an adjunct to the written history of the war was not realized for many years.

The period between the World Wars was very important to photojournalism. "Plaything" photography yielded to more exacting photography as a science. Cameras designed for press work became available in a price range within the budget of the average newspaper. The sound motion picture, the miniature camera, the fast lens, the flash lamp, flash synchronization, and hundreds of film, emulsion, and laboratory innovations were put to use. Most important, public desire for news pictures and editor acceptance of photography as a tool of journalism came to be recognized.

World War II saw news photography in the military services rise to a peak. Early in the-war the services drafted professional photographers and formed teams to document the history of United States international involvement. They went one step further; they used their talents to show the horrors of war. They took pictures with stopping power, pictures that had impact, pictures that forced the viewer to look and read the copy.

Photography, by the time of the Korean War, rose above an improved and exacting science, and became a finer skill. Artistry and the "looking behind" pure recording on film led photographers in the Korean War to begin to concentrate on people. In these areas, they began to document moods and feelings, to look for pictures that expressed what was not readily apparent on the surface, and to concentrate on pictures for news releases. It was during this period that the military photojournalist became a professional.

During the Vietnam War years, photography continued its advances in equipment and processes. Along with these advances, photojournalism reached new highs, providing just short of a "you were there" atmosphere of the war.

Today, the Navy photojournalist fills his mission as a vital member of the naval establishment. His goal is to communicate through photographs with the military and civilian public telling the Navy's story to his countrymen and their allies. He must have initiative, the ability to communicate, be able to plan, be creative, be able to cooperate with the people he will work with, and he must possess the desire to excel.

## ENLISTED PHOTOJOURNALISM COURSE

An advanced nine-month photojournalism course is conducted annually at a civilian institution for selected Navy and Marine Corps Journalists and Photographers. The subject matter taught is very sophisticated in nature. Some of the areas covered are: News photography; feature photography; cutline writing; picture story writing; pictorial layout in brochures, magazines, newspapers, and so forth; introduction to the graphic arts; color photography; and some general news reporting.

Graduates of this course are assigned special NECs (PH-8148) which designate them as a photojournalist (Documentary/News Still Photographer). After acquiring an NEC of this type, a Journalist or Photographer will normally be assigned duty only where his specialized talents are needed.

Details for application to attend this training course are contained in the *Manual of Naval Photography* (OPNAVINST P-3150.6).

## PHOTOGRAPHIC COVERAGE

Photographic coverage is invaluable in most publications. Through effective layout, photographs can be used independently as lead stories with merely a cutline accompanying them. In other uses, photographs can support headlines and written spot news accounts as well as feature stories.

The photograph serves as a definition for words. No two people imagine identical pictures through words alone. Groups of words rarely cause like mental images in everyone. Different people see different pictures in their mental interpretations of verbal descriptions of a given scene. From a photograph, everyone gets the same mental picture.

## TYPES OF NEWS PHOTOS

What is a news photograph? Just about everything said about recognizing and gathering news can also be applied to the news picture. News pictures also have common news elements. These same 10 elements–immediacy, proximity, consequence, prominence, suspense, oddity, conflict, sex, emotion, and progress–are essential to successful photojournalism. You can judge the newsworthiness of a photo by the degree to which these elements are present. The newsworthiness of a photo, like that of an event, depends on the strength of intensity of the news element it contains (Figure 14-2.)

Nearly all news photography is classified in two categories–SPOT NEWS and FEATURES. This applies to sports as well as any other type of newsworthy activity. Since the spot news picture achieves a dramatic quality, the unrehearsed action is obvious to the reader. The feature picture, on the other hand, is made up of elements that allow it to tell its story with a brief cutline or, on many occasions, no cutline at all.

### Spot News Photos

In covering unrehearsed action, control over the kind of picture you will get is somewhat limited by the situation.

In shooting a boxing match for example, you would work at top speed and usually under great pressure. You record developments as they occur, with little regard for the control of the men in the ring. Your ingenuity and alert observations will have to be called upon to ensure any technical quality at all. In shooting well-known personalities, photograph them doing something. A picture of this type without action, regardless of the prominence of the personality, is not in itself a story-telling picture. The successful and usable news picture is the one with impact, the one that immediately draws the reader's attention either to the cutline or to the accompanying story.

### Feature Photos

The purpose of the photo feature is to tell a story about a given subject, selected and planned by the photojournalist, using real people or real things, in real or believable settings. Arrange everything to appear as if the story is actually happening; you will have full control over composition, posing, arrangement, and expressions of the subject. (See figure 14-3.) Create a lighting effect that establishes mood or realism in your picture and select a precise camera angle which is needed to give emphasis to your photographs. In shooting the feature story you are rarely hurried, and there are opportunities to change your setups if you're not entirely satisfied. You may also take time to exercise your technical know-how (in processing control) so as to produce a photograph of the highest quality. An additional point in the favor of shooting feature coverage is that you may "cover" yourself by taking additional pictures; the straight news photographer is afforded little more than a split second for the quick "grab" shot.

## COVERAGE PLANNING

Planning is essential to good news photography. When you are aware of the subject or event you want to portray, plan the photographic coverage in such a manner that the story may be told through photographs alone if

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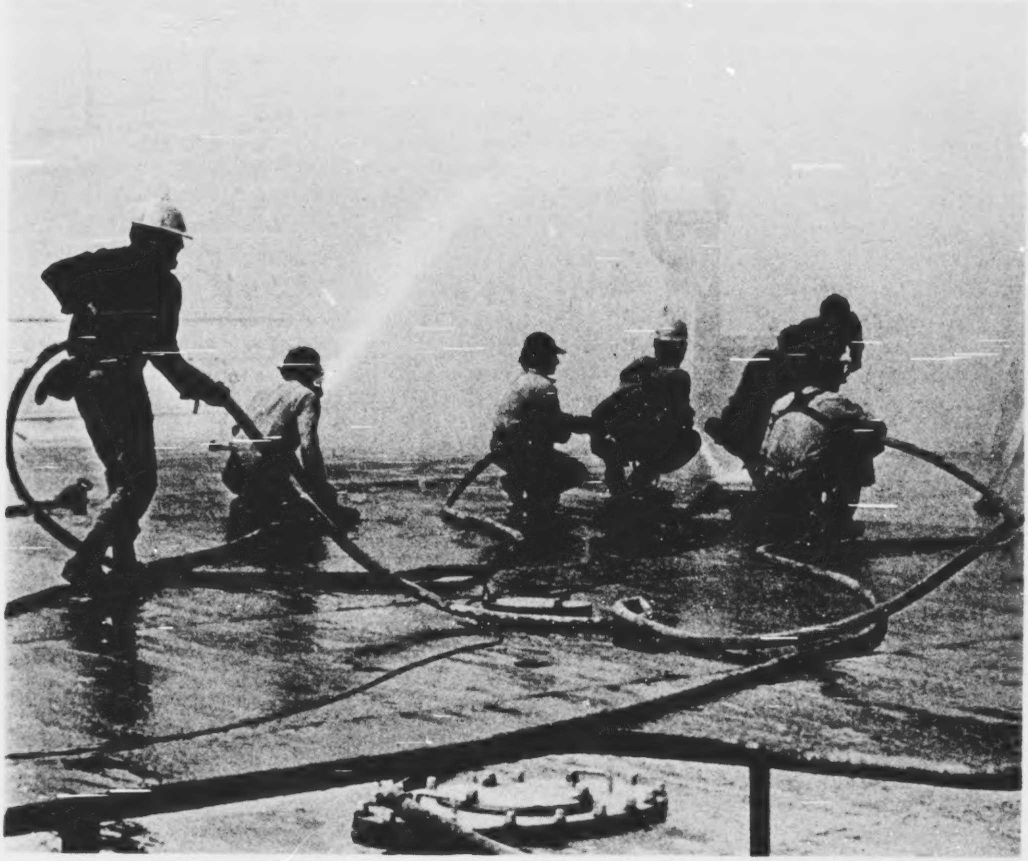

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Figure 14-2.—Spot news photography often involves the shooting of unrehearsed action such as the rescue and assistance team from the destroyer USS Charles R. Ware fighting a fire aboard a stricken tanker.

necessary. The photographs must have imagination and a professional news touch if the results are to be acceptable to the news media.

Strive for simplicity, interjecting the human element into your pictures. Create impressions, use people, and remember always that it is people and what they do in the course of everyday living that makes news.

Some of the aspects of good photography are action (actual or implied), naturalness, balance, and effective use of natural or artificial lighting.

To ensure a professional quality to pictorial coverage of news events, keep these tips in mind during planning and shooting:

- Shoot only when you have in mind what you want to get.

- Keep the pictures from looking posed. Posed pictures are permissible and posing often is necessary for best results, but this fact should not be discernible in the finished photograph. The stage should be set, props placed for dramatic effect, and the people told what to do and how to look. Whenever possible, do not ask the people to "hold for one more." Most people will do almost anything required for the first take; thereafter they quickly lose their interest in, and cooperation with the project, and the

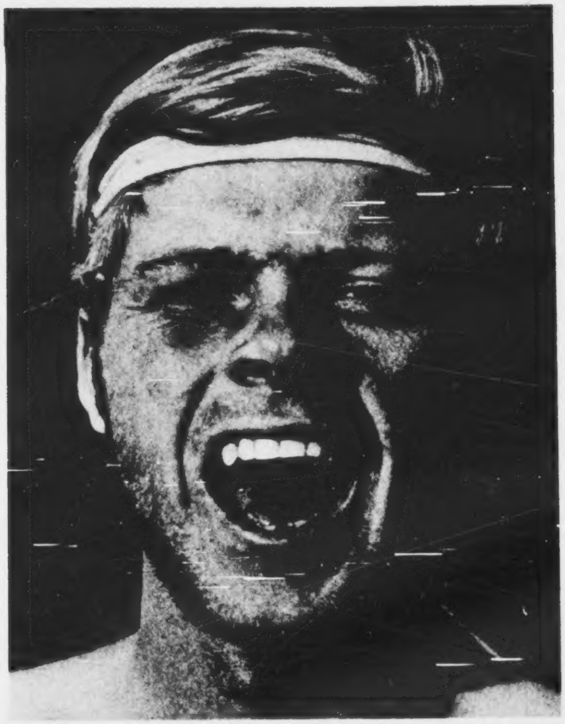

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Figure 14-3.—Feature photos tell a story about a given subject selected and planned by the photojournalist. The feature photo above shows a student holding a lizard in his mouth which is edible food during a survival, evasion, resistance, and escape course.

picture suffers. However, if you feel that for some technical reason you did not get the picture the first time, do not hesitate to speak up and ask for another shot. Remember, you were sent on the assignment to get pictures and this is what you are expected to deliver.

- A smile or pleasant expression does not show a lack of dignity; it shows that Navy men and women also have fun. If a happy emotion fits your story, photograph the faces that fit the emotion as shown in figure 14-4.

- Move in on your subject and make your pictures show the desired action. Seldom, if ever, will you be concerned with sweeping panoramas, unless of course they tell the story you want told.

- Learn as much as you can of the event and the principles involved before you leave the public affairs office.

## IDENTIFICATION

Always record sufficient information so that you may properly identify and prepare cutlines for your photographs upon returning to your office. There are several methods available for getting proper identification for your shots. You may have an assistant who could jot down the information. Tape recording the identifications is an excellent method. Also, you could make a quick proof print and take it back to a person who can make the proper identification (this method should be pre-arranged). More information on preparing cutline is contained in Chapter 16.

## SHOOTING SCRIPT

Some professional photojournalists plan their shooting with great care, including a complete shooting schedule or script. However, the script should be studied prior to the assignment and committed to memory rather than being checked shot by shot at the scene. Often when shooting at the scene you may have to depart from your script. You must stay one jump ahead of the action and when the unexpected occurs, be prepared to make a change, keeping in mind your story angle and objectives.

A good script is usually divided into two parts. The first part is concerned with the general idea of the picture story. All pertinent information as to names, places, times, and contacts are listed in this part. The second part lists the picture ideas and information pertinent to each shot.

The following is a typical example of a shooting script:

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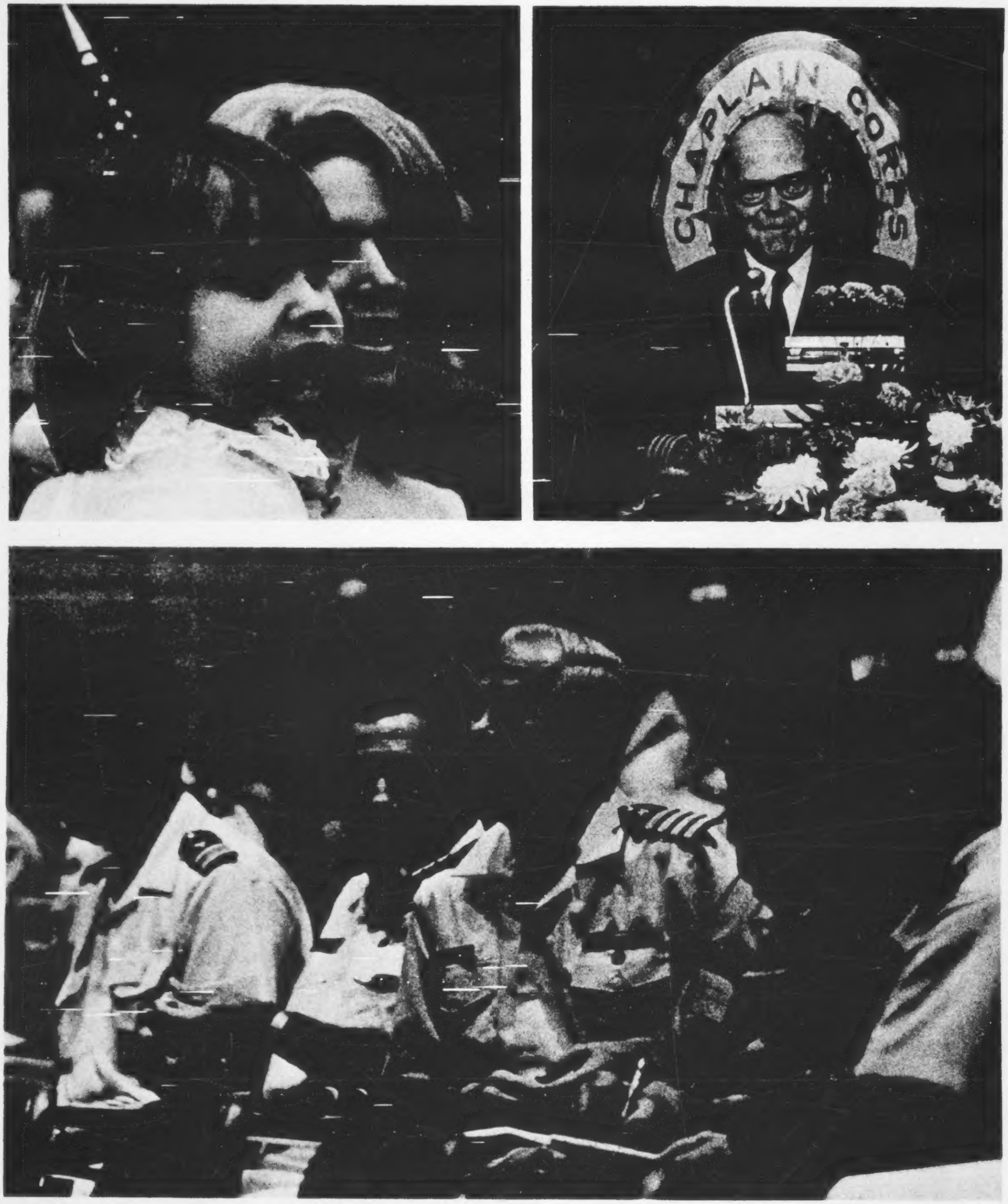

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Figure 14-4.—"SAILORS HAVE MORE FUN"—If a happy emotion fits your story, photograph the faces that fit the emotion as shown above.

Part 1:

a. WHO: NAME OF SUBJECT
PH1 W.F. Strayer, 234 56 78 USN, Instructor Phase II, Naval Schools of Photography, Pensacola, Florida.

b. WHAT: SCOPE OF SUBJECT (Theme)
PH(A) School instructor and class during training situation in the Phase II area in building 1500 and in the field.

c. WHEN: BEST POSSIBLE TIME TO SHOOT SUBJECT
The class is engaged in practical work during the second week of each month. Shoot during the first practical assignment which is from 1200 thru 1600 daily.

d. WHERE: SHOOTING LOCATION (Building, street, ship, division, crew, or working areas)
NATTU Bldg. 1500, Phase II, east basement and the grounds directly adjacent to Bldg. 1500, NAS, Pensacola, Florida.

e. WHY: REASON OR PURPOSE FOR SHOOTING SUBJECT
To inform the American public of the training received by Photographer's Mate Class (A) School students.

f. HOW: POSSIBLE CONTACTS AT SHOOTING LOCATION
Leading Chief Jones, or PH1 D.L. Hardy; telephone extension 4278.

Part 2:

a. SHOT 1: LONG SHOT
PH(A) School instructor in field with students. Shoot between two rows of students from a low angle to separate subjects from background.
WHY: To show the reader the number of students in the class and the system used to acquaint them with the Speed Graphic.

b. SHOT 2: MEDIUM SHOT
Instructor working with two students, adjusting the Speed Graphic or pointing out to the students the proper method of viewing a scene. Use a shallow depth of field, about waist-level camera position.
WHY: To identify an instructor and a couple of students attending the photo school.

c. SHOT 3: MEDIUM SHOT
Instructor working with two different students. Shoot from a low angle to separate subjects from background.
WHY: To get a variety of pictures of instructor and students and to show the interest of the student in learning photography.

d. SHOT 4: MEDIUM SHOT
Instructor pointing out to a student a special point of interest about the scene being photographed. Shoot over student's shoulder using shallow depth of field.
WHY: To show instructor and student discussing the job plan on which the student is working.

e. SHOT 5: MEDIUM SHOT
Instructor checking a 4 X 5 inch film holder. Shoot just past the student's shoulder at the instructor–about waist level.
WHY: To show the reader the concern of the instructor relative to the equipment and the student with whom he is working.

f. SHOT 6: CLOSEUP
View of the instructor looking through the ground glass of the camera, with student behind instructor–about waist level.
WHY: To identify the subject being photographed and instructor helping the student to photograph the subject. Subject appears on the ground glass of the Speed Graphic.

g. SHOT 7: CLOSEUP
Instructor explaining the function of the front standard on the Speed Graphic. Shoot from a waist-level position.
WHY: To illustrate to the reader the intricate instrument with which the student is working in photo school. It can also be used as another identification shot.

h. SHOT 8: MEDIUM SHOT
Instructor discussing problem with a student and, if possible, another instructor. Try to have the student showing something slightly lower than waist level.
WHY: To show the reader the interest of the instructors in their students.

i. SHOT 9: MEDIUM OR CLOSEUP
Instructor looking at the negative along with the student at the light table, discussing exposure of the negative. Shoot from opposite side of light table, from a high angle, to show negative on the table. Use available light. The light table lights up the faces of the student and instructor.
WHY: To show the reader the conditions under which the student completes his assignment, using the instructor to help him solve his problem of exposing film.

j. SHOT 10: MEDIUM SHOT
Instructor discussing negative with other Instructors in Phase II office. Shoot across desk with negative as the only thing in focus. Shoot existing light.
WHY: To illustrate the conditions under which the instructors work together in helping the students obtain usable results as quickly as possible.

k. SHOT 11: MEDIUM SHOT
Instructor looking at prints made by two students. Shoot from the side. Have both students and instructor looking at the print being held by one student.
WHY: To show the reader what the student's and instructor's missions are and their working relationship during the practical assignments in Phase II.

l. SHOT 12: MEDIUM SHOT
Instructor handing student a finished job that has been graded. Shoot from a high angle over the student's shoulder, with job and hand being the only things in focus.
WHY: To illustrate the fact that the instructor helps the student not only during the practical assignments, but also grades the results obtained by the student.

Remember, the shooting script is only a guide for shooting a picture story. With a basic idea of the subject and its importance—which the photographer gets through his own research—one can better understand the subject, and obtain better results.

A good shooting script should employ the following techniques:

- CHANGE OF PACE. During the actual shooting session in covering a particular subject, interest must somehow be maintained in in the story. Interest can be retained by having a change of pace or variety in the coverage technique used by the photographer. Static coverage of a subject can be eliminated by first understanding the reason for certain types of pictures to be taken; and second, by keeping these points in mind during the script writing and during the actual shooting.

- LONG SHOTS OR OVERALL SHOTS. Taken from a distance or with the aid of a wide angle lens, these shots show the subject in its entirety; relate it to its surroundings, and clarify the relationship of its different components to one another. They are pictures which, at one glance, present many different aspects of a subject which subsequently is further explained in some of the other pictures in the story. This type of picture is best taken from a high vantage point—roof, scaffold, ladder, etc.

- MEDIUM SHOTS. These shots normally comprise the majority of the pictures that make up the picture story. They correspond to the impression which the eye receives in reality. They are used to show people, objects, things, interiors, and action.

- CLOSEUPS. Closeups are explanatory pictures which permit the photographer to show important aspects of the subject in greater clarity and detail than would have appeared in reality to an observer. Only in the form of a closeup can a face, a pair of hands doing things, or a small but important object appear monumental, interesting, and in proper proportion to its significance to the story.

## EQUIPMENT READINESS

Speed is the essence of news photography, especially spot news that just happens. It is, therefore, of utmost importance that you always have a ready camera on hand with adequate supply of film, flash, and other associated equipment. When a spot news event occurs, you will have little time to get your gear together and check it out. This means, then, that you must start your day off with a complete check of the equipment assigned to you.

Keep the camera free from dirt, dust, moisture, and excessively rough handling. Store it in a readily accessible place in its carrying case when not in use. Whenever possible, the photojournalist operating from a PAO shop is assigned his own camera and accessories. Usually an arrangement of this type is worked out between the public affairs officer and the officer in charge of the local photo lab, who, in most cases, would have administrative control over all photographic equipment.

## SELF-CONFIDENCE

Gaining an attitude of self-confidence is one of the most difficult and important aspects of becoming a good news photographer. A personality for the profession is a prerequisite for anyone who chooses to become a news photographer.

You must look upon occurrences with an objective view. The knowledge of the mechanics of photography is not enough. A photojournalist must possess an inquisitive nature that inherently causes him to want to know more about what is going on around him. Diligence, study, and practice are necessary to learn to use the tools of the trade proficiently; aggressiveness and a will to understand the motivations of your fellow men will aid you in your quest for competence.

The man who has a thorough knowledge of his field and consistently displays such attributes as honor, finesse, diplomacy, courtesy, and honesty, as well as a straightforwardness, automatically develops self-confidence.

All too often a photographer misses pictures of great pictorial value because of the lack of aggressiveness. Upon receipt of an assignment, your whole attitude must be that of determination. Come what may, you must get pictures.

A Navy photojournalist is frequently in contact with notable personalities from the military organizations, the local and Federal Government, foreign countries, private industry, and also many hundreds of people from all walks of life who at some time or another have had an association with the Navy or other Armed Forces.

Almost without exception, all of these people may be photographed without incident under nearly any circumstance. Fear of what is ahead and fear of standing in the shadow of great men cannot be a part of the personality of the news photographer. Be appropriately respectful but never feel subservient or inferior. Finesse, courtesy, and straightforwardness in pursuing the job at hand immediately result in cooperation as well as quick action in seeing that the mission is accomplished.

People being photographed rely on the photographer's ability to get the coverage desired and usually await the photographer's instructions. Photographers and newsmen are not unfamiliar sights on the horizon to the VIP. When a man has reached a state in life at which he has become a public figure, he is conscious that he no longer enjoys the privacy of the average citizen. Therefore, knowing he is news, he is ready and willing to assist members of the working media. But, he cannot do this until you have presented yourself. When your presence with equipment in hand is noted, your VIP subject knows, through many years of experience, that your job must be done with speed in order to meet deadlines.

In presenting yourself to a subject, usually the initial introduction is made by an aide or assistant; however, there are times when you must do this yourself. An honest and courteous approach at a diplomatic moment can be easily effected. Simply remain in close proximity to your subject, await the earliest break in conversation, step forward, and state your name, rate, place of duty, and why you are there. When you are acknowledged, take the minimum of time necessary to get your pictures. Work with sureness, deftness, and thoroughness. If you feel you did not get a picture, bring this to

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your subject's attention immediately. Often you will find that straightforwardness gets you that second chance which so seldom comes to the news photographer. It if is impossible to shoot another picture at the moment, and it is sometimes, keep your eyes open and remain on the alert. Another opportunity may present itself. Be ready for it.

## CREATING GOOD PICTURES

Creating good pictures, news, feature, or otherwise, depends heavily on the imagination and know-how of the man behind the camera. He must possess a storehouse of imaginative ideas for presenting simple, yet interesting pictures which emphasize a definite point of view. The shot must have both visual and emotional impact and offer the viewer something, at least a view, he doesn't always see, as shown in figure 14-5. All of the qualities mentioned are a must for a photographer striving for good photographic composition.

Basically, photographic composition is a combination of a main subject and its supporting elements to form a harmonious whole. This means that you must be able to recognize these elements and then arrange them into the picture that will tell your story.

Learning the art of good composition is similar to learning any other skill. First, learn the rudiments correctly. Then, through much practice and attention, develop the talent to the highest degree of perfection. In the early stages of learning, we depend almost exclusively on what we can see and hear, imitating what has been done before. Much can be learned about composition by studying various works of art and collections of good photographs. Each one offers an example of how to present a subject in an effective and interesting manner. By the simple process of attempting to duplicate some of these photographs, many of the basic elements of composition can be learned.

The proper placement of the subject within the space of the photograph is one of the most important elements of good composition. Whenever possible, you should select and arrange the subject elements, choosing the viewpoint and lighting conditions which present the subject best. You should also arrange the subject in the picture so that it is clearly and predominately the main point of interest. The main idea of the picture should be immediately recognizable to anyone viewing your photograph. If presented properly there will be no doubt as to the principal object and what was intended to be shown.

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**Figure 14-5.—Good pictures must have emotional and visual impact such as the photograph above showing underwater demolition team trainees undergoing strenuous physical training with a log.**

There are no fixed set of rules to follow which will insure good composition. There are, however, certain general principles, such as simplicity, point of interest, and balance, which should be learned and used as guides. Being aware of these principles and applying them as much as practicable when composing a scene greatly assists you in making an interesting presentation of your subject. Application of these principles alone, however, does not necessarily produce a good picture. There are other factors which contribute to a good composition as well as the requirement that the negative be technically correct as to focus, exposure, and processing.

## SIMPLICITY

Frequently, the simplest arrangement of your subject matter makes the most interesting presentation. Although each picture is made up of numerous small parts and contributing elements, none of these should appear conspicuous or portray more interest than the main object. The main object is the reason for making the picture in the first place; all other elements should merely support and emphasize the main object. The scene should not be cluttered with a confusing number of objects and lines which detract from the subject. A viewpoint should be selected which eliminates surrounding distractions so that the principal subject is readily recognized. If numerous lines or shapes are competing for interest with the subject, it may be difficult to recognize the main object or determine why the picture was made. Study the scene from all angles and decide exactly what you want to show, then strive to maintain this single idea as clearly as possible by eliminating unimportant or distracting elements from the picture. Keeping the arrangement simple makes the job of composition easier and the picture more interesting.

## POINT OF INTEREST

Most photographs, with a few exceptions, should have a single point of interest which tells the viewer this is the reason for taking the photo. All other details support the point of interest. The point of interest is the point to which the eyes are drawn. If there is nothing in the picture to attract attention to a particular area, the eyes wander throughout the scene. The point of interest may be a single object or numerous ones arranged so that attention is directed to one definite point as shown in figure 14-6.

Lines, shapes, human figures, etc., should be directed so that they look or move toward the point of interest in the picture. If you have a group of people gathered around a table talking, keep the interest intact and centralized by having them look at each other or at one individual of the group (The Last Supper by Leonardo daVinci). This unit of interest causes the observer's eyes to be drawn to the same point. Human figures attract attention more strongly than most other subject matter. For instance, a photograph showing a person standing at a distance in front of a building may leave the observer wondering whether the person or the building is the main subject. When including people in a scene, don't photograph them looking directly at the camera. When people

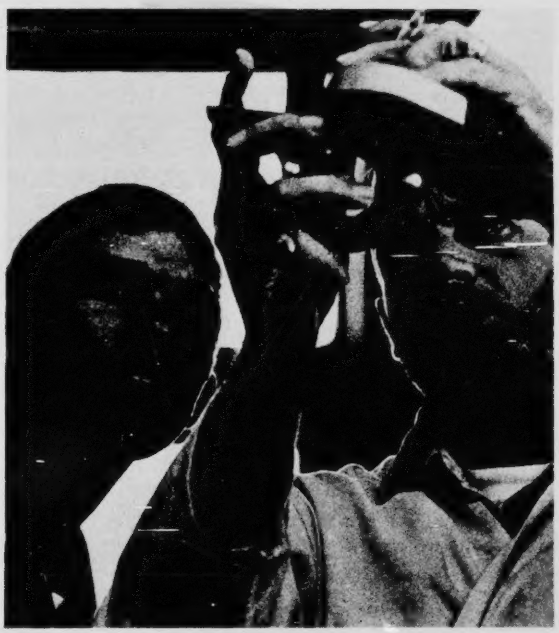

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**Figure 14-6.—The point of interest of a picture is the point to which the eyes are drawn. The point of interest may be single object or numerous ones arranged so that the attention is directed to one definite point as shown above.**

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look directly at us, we normally return the gaze by looking directly into their eyes. However, when they look in another direction, our attention is drawn from them to the point at which they are looking. Thus, if people are grouped around a piece of machinery or an aircraft, which is the main object of the picture, have them look at the object rather than at the camera.

### Rule of Thirds

Point of interest, as used here, has exactly the same meaning and is frequently called the center of interest. It is called "point" at this time simply to prevent giving the impression that it should be located in the center of the picture space. Although good composition can be obtained in some cases by placing the point of interest in the geometrical center of the picture area, it is generally a good idea to avoid placing it there. Too frequently it divides the picture into equal halves and makes it quite difficult to create a feeling of balance. Some photographers draw lines on the ground glass, dividing the picture into thirds both vertically and horizontally, and thereby locate the point of interest at one of the four intersections of these lines as illustrated in figure 14-7. This division is sometimes referred to as the rule of thirds. With many subjects, it is found, one of these intersections is the best location for the point of interest and gives the best feeling of balance to the composition. Most of the attention should be attracted to and held at this point. An artistic feeling for arrangement is an invaluable aid in composing a scene in order to make a striking photograph. If the principal object is too close to one edge, appears top-heavy, or in any way leaves the observer feeling that it is misplaced in the picture, the point of interest should be moved to another location; or a camera angle change to include another object may also balance the composition.

### Leading Lines

One of the most common techniques in directing attention toward the point of interest is by the use of leading lines, shapes, or patterns. Leading lines can be used to convey psychological impressions; curved lines lend grace to a photograph, while strong horizontal lines combined with vertical lines indicate strength and power. It may be a road, an arm or leg, a shoreline, a patch of light or dark tones in the scene, or a line of sight (see figure 14-8). A good leading line is one that starts near a corner of the scene and continues unbroken until it reaches the point of interest. It should end at this point, otherwise attention is carried beyond the main object in the picture.

### Foreground and Background

The area in front of and behind a subject can be used to set it off from the rest of the scene.

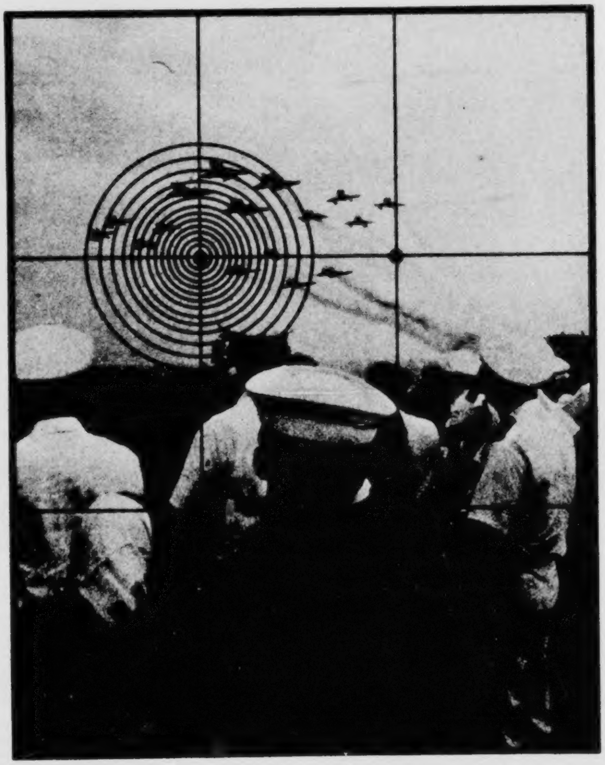

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Figure 14-7.—One of the four intersections formed by the vertical and horizontal lines in the rule of thirds is usually a good location for a composition's point of interest.

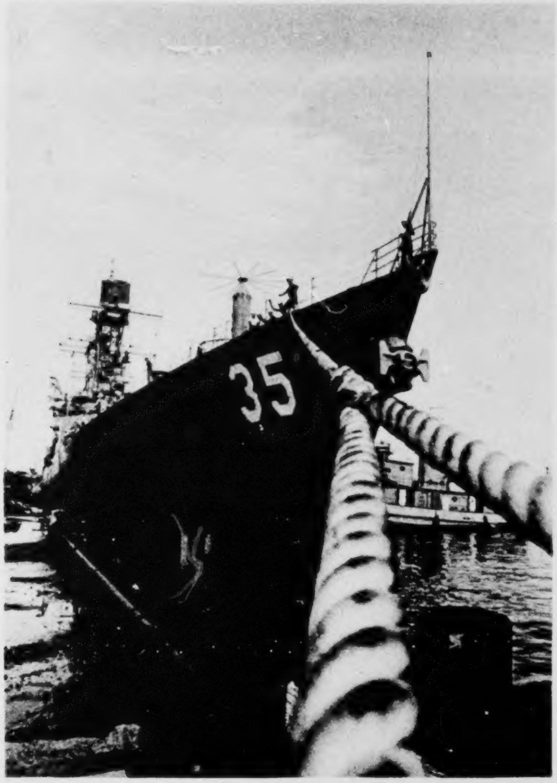

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**Figure 14-8.**—Leading lines help direct attention toward a composition's point of interest. Leading lines can be a road, an arm or leg, a shoreline, or even a line of sight.

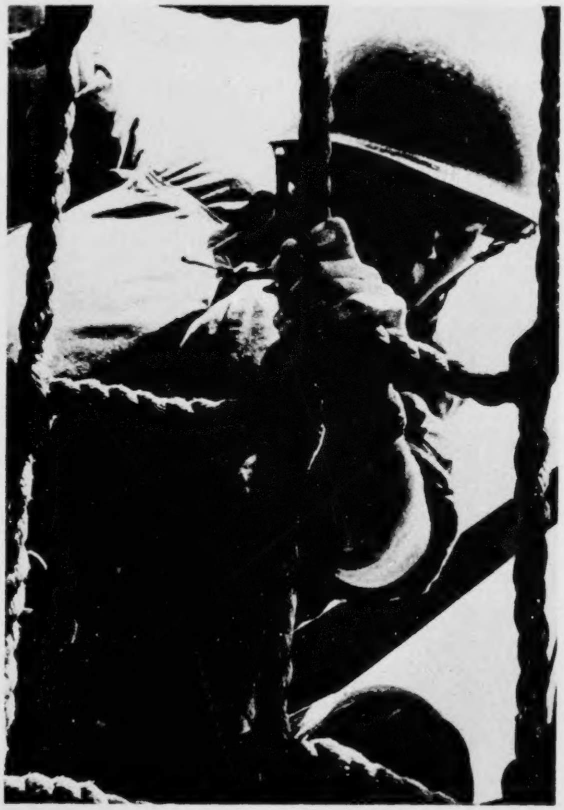

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**Figure 14-9.**—The point of interest in the photo above is framed using a cargo net in the foreground.

Avoid, however, a busy foreground or background. Too many details or unattractive details will detract from the main subject. For instance, a flag pole, or a sword of the command insignia, growing out of someone's head lessens the effect of the photograph.

## Framing

Another method of confining attention to the point of interest is by framing it with foreground objects as shown in figure 14-9. The object could be an arch, a window, a tree limb or even an arm or leg.

## Camera Angle

Camera position is very important in good composition. It can help you to place emphasis where you desire. Angles can be used to create the unusual when the scene is commonplace. Using a high, low, left, or right angle to your subject can produce an entirely new effect. Avoid shooting everything from the common eye-level. This is the same view seen by your viewer all day long. Walk around the subject and determine which viewpoint will have the most impact, or the most pleasing effect.

When the camera is placed above the level of the subject, it creates a distant and detached view. Shooting from a low angle produces a dramatic and a statuesque effect. When the camera is aimed at a 45-degree angle toward the subject, it lends depth to the subject and gives the best identification. On the other hand, a front view creates a flat appearance and will not last very long in the viewer's mind.

**Lighting**

Lighting is one of the important creative elements of composition. By controlling the light and directing it where it is wanted, minor objects or distracting elements in the scene can be subdued and thereby give more prominence to the main point of interest. The type of lighting best suited for a subject depends on the type of subject and the purpose of the picture. If maximum detail is desired in the shadows, the illumination should be soft and diffused. Side lighting is most effective in showing texture. However, light falling diagonally on the subject from above and to one side of the camera is the most natural form of illumination. We are accustomed to seeing most subjects under this condition in which the shadows are cast off to one side and slanted away from us, creating the greatest apparent depth and roundness in the subject.

Shadows are the key to apparent depth in a photograph. Without shadows the subject is without form, curvature or texture, appearing flat and lifeless. This does not mean that shadows should be harsh and black to achieve these effects. They may be soft, yet of sufficient density to show the most delicate roundness of form. As a general rule, harsh black shadows are undesirable in a photograph due to the complete loss of detail in them. From a compositional standpoint, however, black shadows can be very useful in balancing a scene and directing attention to the point of interest.

While viewing the scene from various angles to select the best camera position, observe critically the effects of illumination. In all probability, the most complementary lighting on an outdoor subject occurs only during one short period of the day. For this reason, time your picture to take advantage of the most suitable available light or plan to create your own illumination with auxiliary lights.

- EXISTING LIGHT–The successful photojournalist consistently uses existing light–light that is there– to capture a scene as it is.

Using existing light allows you to photograph a subject quietly and with a minimum of equipment. That means you can devote your entire attention to the subject. And, with existing light, you can capture the mood of the situation, while artificial light might destroy it.

Existing light is the light that happens to be on the scene, but is not limited to daylight. It may range from daylight pouring through a window, the artificial light from a table lamp, to the light from a fireplace. The pictures in figure 14-10 were taken with natural or existing light.

The types of lighting you will encounter are:

Front light. This is light that comes more or less from behind the camera. This is "flat" light and provides little contrast because it throws shadows behind a subject so they are not recorded by the film. Front light is poor light because it creates no illusion of depth and has no mood. Usually this type lighting should be avoided.

Side light. This is the most common type of lighting. As it strikes the subject from the side it brings out texture and provides depth that the front-lighted scene lacks.

Back light. This type of lighting is not easy to use, primarily because the light source more or less faces the camera, illuminating the subject from the rear. However, it is dramatic light and is the best for creating a mood.

Light that comes directly from above or below a subject usually provides the worst type of illumination. In both cases the light casts unusual shadows, especially around the eyes.

Finally, no matter what direction the light is coming from, the general rule in black-and-white photography is to expose for the shadows.

To use existing light effectively you must be aware of its strength and direction. Its strength will determine the exposure and the amount of contrast. But more importantly, the direction of the light will determine the effectiveness of your pictures.

- AUXILIARY LIGHT–There will be many times in your naval career when existing light

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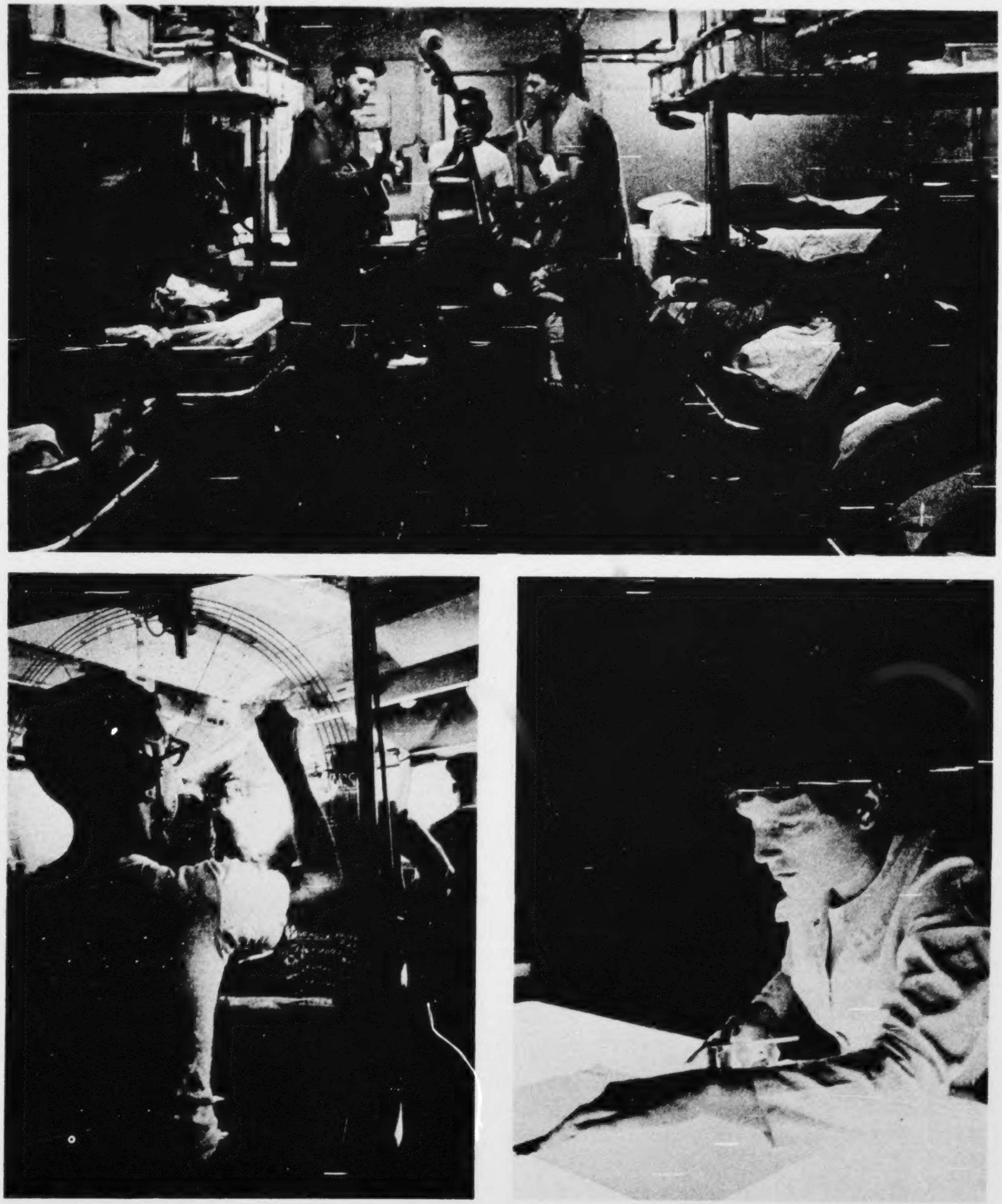

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Figure 14-10.—The pictures above were taken using existing light—light that is there—to capture the scenes as they were.

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will not be adequate to allow you to capture the picture you want or to create the desired effect. To remedy this situation, you will have to use auxiliary lighting.

Usually auxiliary lighting is thought of as bulb or electronic flash. However, other ways of bringing more light to a scene, such as incandescent lamps, foil reflectors, and even candles, may also be considered auxiliary lighting. In any case, it is used to increase illumination, fill in shadow areas, or to stop action.

Normally, the photojournalist resorts to auxiliary, lighting to add illumination. Usually this means bulb or electronic flash. But a simpler way sometimes is to merely change the light bulbs in a room to higher wattage bulbs. The bulbs will give increased light but will not destroy the mood of the scene.

When flash must be used to add illumination the best results are obtained when the flash unit is removed from the camera. (Remember what was said about front light.) The off-camera flash provides more natural looking lighting, particularly when held high, by simulating side-lighting from ceiling lights, windows, or lamps. Or, it may be bounced from a wall or ceiling to give a soft, shadowless lighting comparable to the light from an overcast sky.

Auxiliary lighting also is used frequently as a fill-in flash to "open up" harsh shadow areas, particularly outdoors in bright sunlight. This also may be accomplished by simply reflecting sunlight into the shadow area with a foil reflector or light-colored board.

Occasionally you will need to "stop" a subject's motion in a photograph. This can best be done with electronic flash, which offers a flash duration ranging from 1/1,000 of a second on up. The electronic flash can freeze most action. However, it should only be used when other techniques–blur, panning, peak action–would not be as effective.

The important thing to know about auxiliary lighting is when and how to use it effectively so as to duplicate as closely as possible existing light.

### Silhouetting

When a subject is backlighted and then underexposed, this is called silhouetting. A silhouetted subject gives overall strength to a composition and isolates the subject through contrast of the dark foreground against the lighter background as shown in figure 14-11.

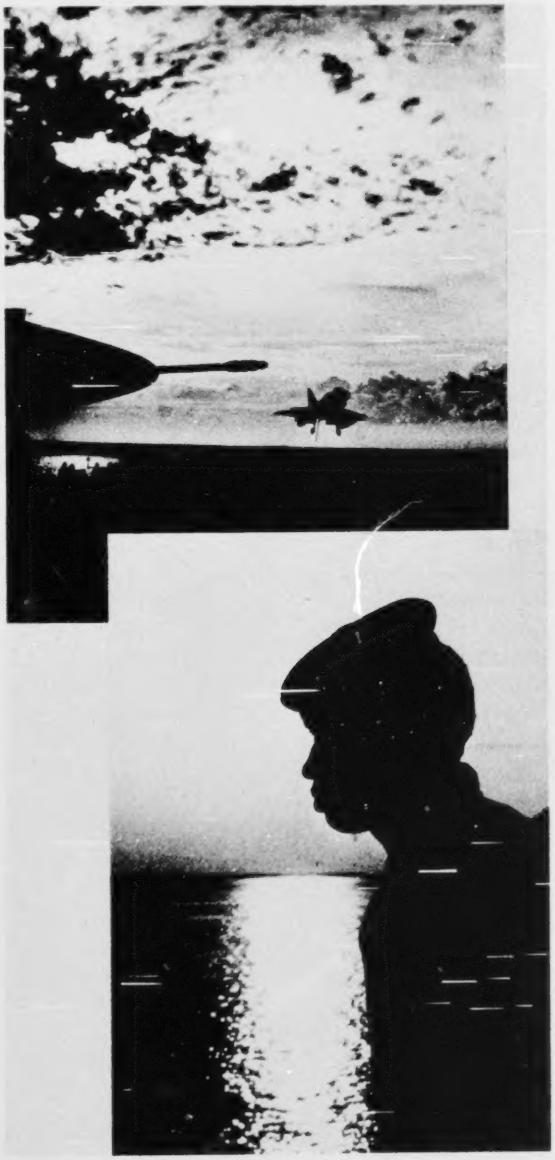

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**Figure 14-11.–A silhouetted subject gives overall strength to a composition and isolates the subject through contrast of the dark foreground against the lighter background.**

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**Patterns**

Photographs can be made which are pleasing in their composition and yet have no specific point of interest. These are usually pictures of intricate designs or patterns as in figure 14-12. Such pictures are usually dependent upon the whole pattern or design for their harmony and effectiveness.

## COMPOSITIONAL LINES

The formation of lines in a composition is unavoidable. For example, lines are formed by the horizon, a person's limbs, the side of a ship, a fence, or a winding road. These lines–vertical, horizontal, diagonal, or curved–lend their own element of emphasis to a composition. Vertical lines formed by elements in composition suggest strength and dignity (a sentry at attention), while horizontal lines suggest tranquility and rest (a ship on the horizon at sunset). The diagonal line suggests action (climbing aircraft), and a variety of lines indicates activity such as the activity aboard the Navy yawl in figure 14-13. A feeling of grace and beauty is conveyed to the viewer by the use of curvaceous lines, such as those in the billowing sails in figure 14-12, or those used in glamour and fashion photography.

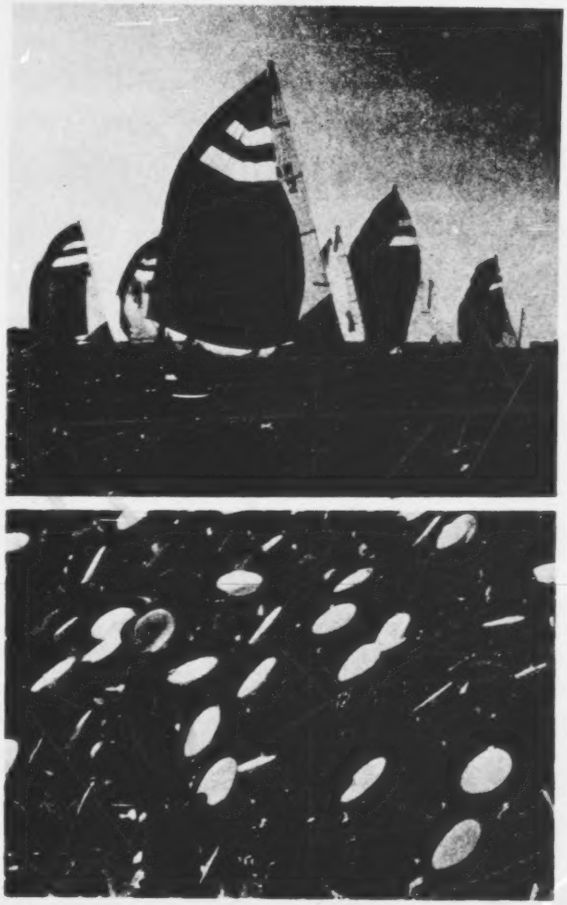

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**Figure 14-12.–Some compositions have no specific point of interest but are pleasing solely through their intricate designs or patterns.**

## BALANCE

A good composition should have balance. In other words, your viewer shoudn't get the uneasy feeling that the elements may come tumbling out of your composition. A balanced composition gives a feeling of harmony to the whole setting. Elements of balance are placed in opposing sections of a photograph in such a manner that each section appears to have an equal amount of weight or value and the objects all appear to belong in the scene. Balance can best be achieved by offsetting unequal sizes, shapes, tones, or objects in a scene.

A good method of balancing objects of unlike shapes and weight is by placing them at unequal distances from the imaginary center of support. In other words, a small object placed a greater distance from the center counter-balance a much larger object just as though they were on a pair of scales. A small object of considerable importance and weight can be used to effectively balance a large but less important object (as shown in figure 14-14.) It is the mental impression of weight which is a factor in determining the relative placement of objects in a scene. Size alone does not determine the weight or value of an object. The object's tone and placement in the picture are factors in determining its importance.

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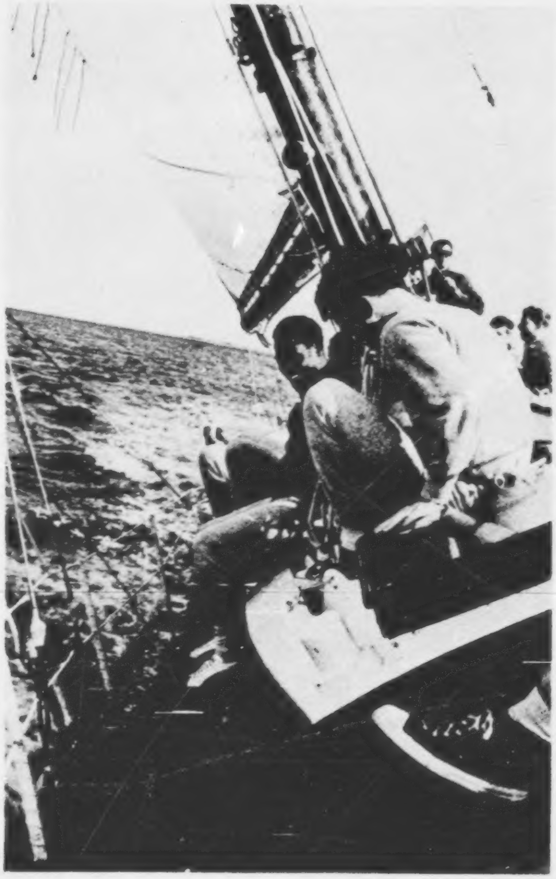

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Figure 14-13.—A variety of compositional lines suggests activity.

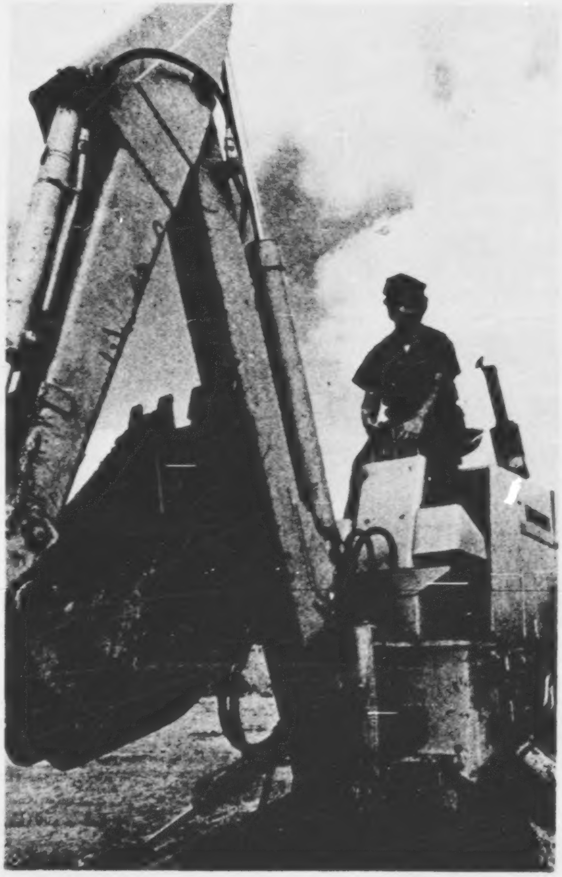

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Figure 14-14.—In good compositional balance a small element of considerable importance (the first women in the Navy to qualify as a heavy equipment operator) can be used to effectively balance a large but less important element.

### Tone

Tone refers to the color of each object in a picture. In black and white photography, the color would run from white through all shades of grey and up to black. One of the most effective ways of giving impact to the point of interest is to contrast it sharply by color with the other objects in the picture. Tone helps to establish the mood of the picture.

Variations in tones or contrast are important elements in the distribution of weight in a composition. Darker tones create the impression of greater weight. Thus, a large light-toned object can be counterbalanced by a smaller dark-toned object. The contrasting tones may be nothing more than shadows or cloud formations. The balancing of equal or unequal tonal areas can be simplified by dividing the picture space and arranging the objects in opposite thirds of the picture or at the intersections of the vertical and horizontal lines.

## DEPTH PERCEPTION

As fas as the physical characteristics of a photograph are concerned, it has only two dimensions–length and width. Nevertheless,

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since we are accustomed to viewing nature in three dimensions, it is important that photographs also give the illusion of depth to make them appear more realistic. The impression of depth and distance is normally obtained by mentally comparing the relative size of various objects, near objects appearing large and the more distant objects much smaller, even though they are the same physical dimensions. The illusion of depth in a photograph can easily be created by the placement of common objects in the foreground or background so that the relative sizes of all objects can be determined or by the selection of a camera viewpoint which gives the impression of distance by perspective. This illusion of distance is sometimes enhanced by exaggerating the perspective by changing the camera position, by use of a wide angle lens, or by emphasizing texture and modeling through the use of strong side lighting. Focusing the principal object critically sharp and leaving the background somewhat out of focus usually directs more attention to the subject and tends to increase the feeling of depth. Back lighting the subject gives better separation and makes it appear to stand out more prominently from the background, accentuating the subject and increasing the feeling of depth. The feeling of depth can also be increased by making the foreground darker in tone than the main point of interest or the background. In some cases this is done during printing by simply burning in the foreground.

## ACTION

Action in a photographic composition can be either physical action or it can be implied action.

In physical action, such as a fleet runner, the motion or position of the runner cannot be held. It changes after the split second in which the picture is taken.

Action can be implied by a position which suggests a physical action will take place, or it can be facial in which the subject's face suggests or expresses action or a definite emotion.

Good action is shot at its peak as shown in figure 14-15. Where the action is fast-moving, as it is in a sporting event, the peak of action is short and sometimes difficult to determine. To capture this action requires precise timing, and know-how (see figure 12-6). However, in feature development you have the advantage of being able to plan the action logically after studying the job.

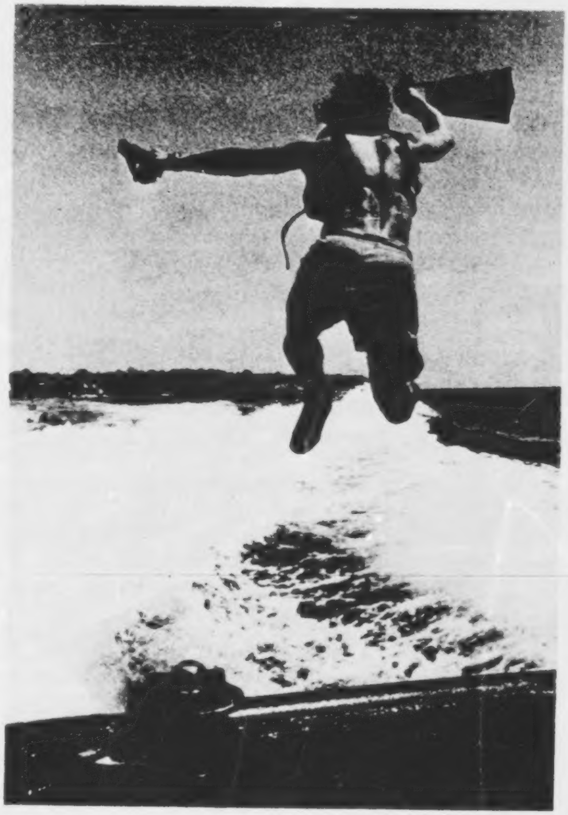

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Figure 14-15.—Good action is shot at its peak.

## THE PICTURE STORY

Knowing the detailed techniques for developing a picture story are requirements for senior Journalists. At the JO 3 & 2 level, however, you should be familiar with the various categories. There are four basic types of picture stories in addition to the single photo-cutline type. They are generally classfied as Illustrated Test, Picture-Text Combination, Pure Picture Story, and Picture Story Within a Text Story.

## ILLUSTRATED TEXT

The text, or story, is written first, then one or more photographs are used to illustrate, or dramatize its content. In reality, this is not a true picture story, since the pictures are incidental rather than an integral part of the text. The photographs are used to dress up the page, make it attractive, give it character, or establish a mood. Many magazines use the illustrated text format. They frequently introduce each story with a single illustration, full page size, which serves to attract the reader's attention and leads him into reading the story.

## PICTURE-TEXT COMBINATION

As the name itself indicates, the picture-text combination type of picture story employs a combination of both pictures and text. The pictures, however, carry the weight of the story. The story is told primarily by related pictures arranged in some form of continuity. The text is important and provides worthwhile information relative to the pictures, but it is subordinate to the pictures. This is the easiest type of picture story to develop, and the one most commonly used in the Navy.

## PURE PICTURE STORY

In the pure picture story there is no text, except for a brief introduction cutline. Of the four basic picture story types, this is the most difficult to develop. Pure picture stories frequently are presented in sequences of pictures taken at brief intervals. For example, a pure picture story of a VIP's arrival might show his plane landing, his disembarkation from the plane, shaking hands with a member of the greeting party, inspecting an honor guard, and entering a limousine. Pure picture stories normally are used only when the action is simple and familiar enough to the average reader to require no lengthy word description.

## PICTURE STORY WITHIN TEXT

The picture story within text actually presents two separate but related stories. One story is told in words, the other in pictures. Both are complete in themselves. The text may be used without the picture story, or the picture story may be used without the text. The combination of the two in a single layout, however, makes the spread much more effective than either would be alone.

## THE SINGLE PICTURE

The single picture story is the most basic form of photojournalism. Single pictures, filled with impact, allow the viewer to "feel" the action and thus become involved with the subject.

The single picture story is similar to the lead picture used in a longer picture story. It sums up the subject, evokes some emotion, or keys the action or the setting. The single picture, while strong, is also simple.

Every photographic situation is different so there is no magic formula to tell you how to put impact or strength into a picture to make it meaningful.

Occasionally, the single meaningful picture is simply a matter of luck—being at the right place at the right time. More often the picture is the result of careful planning. In either case, the event is only captured because of the photojournalist's timing. (See figure 14-16.)

Timing means capturing the moment of greatest significance. There is no exact way of predicting that moment. To be successful, you must anticipate what is coming and be ready when it arrives.

## THE ABSTRACT

A photojournalist may be objective or subjective in his approach to a subject.

When he is objective, he will try to record the subject as faithfully as possible. He will present the subject for the viewer's own interpretation.

When the approach is subjective, the photojournalist engages his feelings in his work. He approaches the subject from the standpoint of his reactions. He wants the viewer to feel as he felt when he recorded the subject. With this approach, the viewer is handed the reactions of the photojournalist. He sees as the photojournalist has seen.

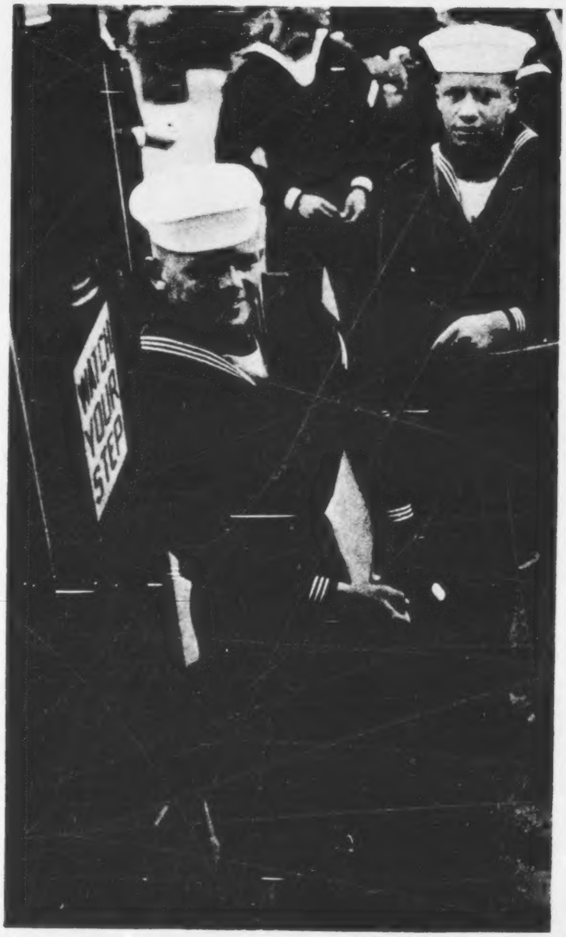

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**Figure 14-16.—Occasionally, the single picture story is simply a matter of luck. More often the picture is the result of careful planning. In either case the photojournalist must capture the moment of greatest significance.**

It is the subjective approach that must be used to photograph the abstract–thoughts, emotions, etc. These are the subjects that primarily involve feelings rather than fact.

A photograph that captures an abstract idea or emotion conveys to the viewer something with which he can identify. It stimulates his imagination and causes him to react emotionally.

To sense and capture abstract elements you must have an understanding of what makes people react. And too, you must react yourself. You must see beauty and ugliness, feel love or hate, wonder at the great and small, and sense and appreciate your own emotions (See figure 14-17.)

To communicate the abstract in pictures you must develop and use your inner sensitivity. The more it is used, the more your pictures will become a successful reflection of your experiences and emotional nature. And, the more these elements appear in your work, the more viewers become involved with the pictures.

## THE INFORMAL PORTRAIT

Strong, expressive informal portraits are the result of a successful interaction between the photojournalist and his subject.

The most important element when shooting an informal portrait is to honestly convey the character and personality of the subject.

With few exceptions, this cannot be done in a studio where the subject is posing. In this situation, he may appear very formal and withdrawn.

The informal portrait is best made when the subject is being himself. And this means when he is in familiar surroundings, such as his home, or his place of work. In these surroundings his hands, gestures and facial expressions begin to convey his character and personality.

The informal portrait is an excellent medium for relieving the boredom of the plastic formal portraits, the police mug shots, and the "grip and grins" in Navy newspapers. If a person is of the caliber or character to be selected "Sailor of the Year," project that character and personality rather than the person's ability to shake hands.

Don't expect to get the best possible informal portraits by taking only two or three pictures. When you begin, your subject will very likely be uneasy and tense. As you shoot he will gradually become relaxed. That is when your picture begins to reflect his personality.

The eyes and the mouth are the important parts of the informal portrait. They are where the expressions unique to each person are revealed. Your job is to coax the expressions out

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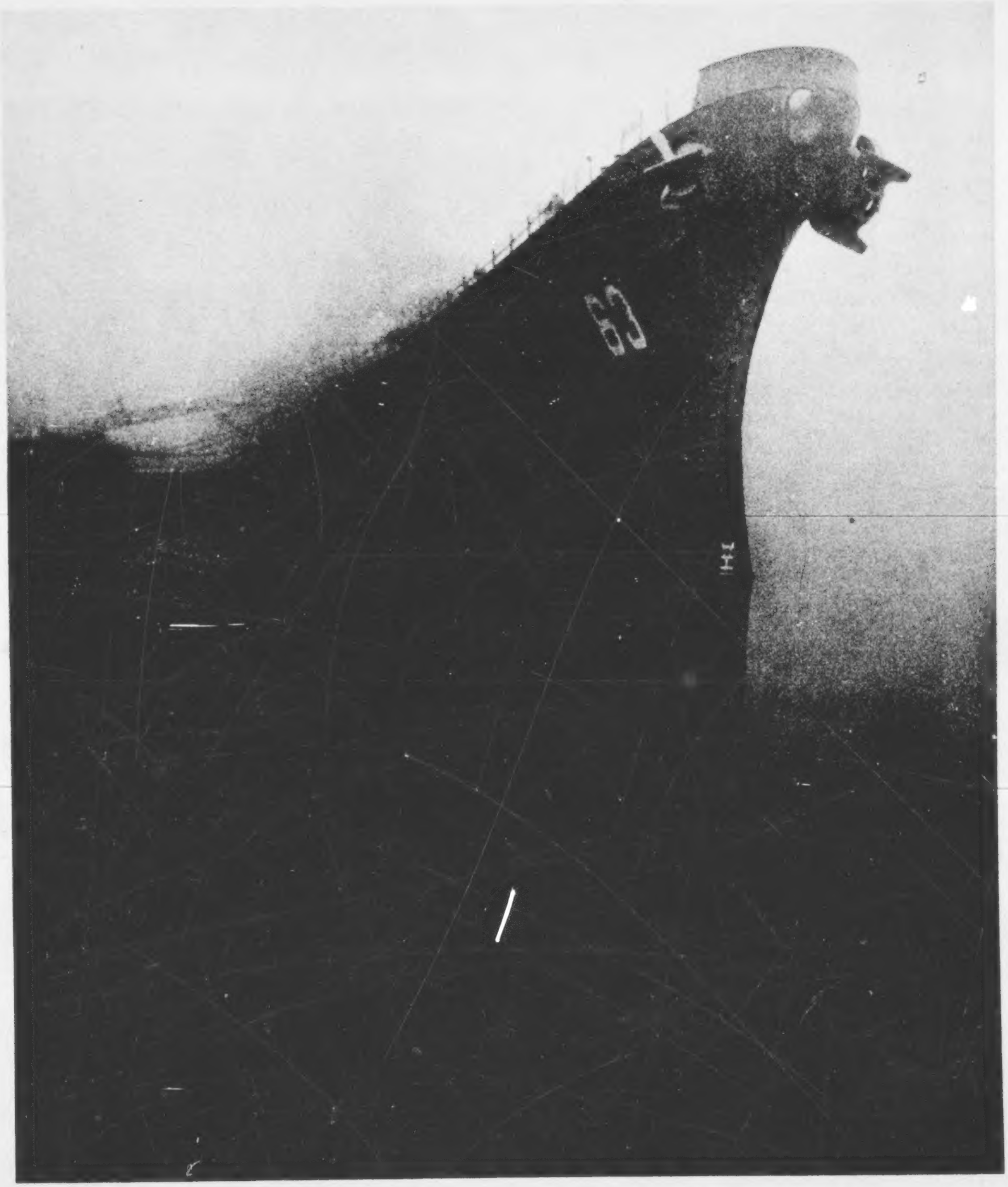

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**Figure 14-17.**—The subjects of abstracts primarily involve feelings rather than fact. You must see beauty or ugliness, feel love or hate, or wonder at the great and small and you must sense and appreciate your own emotions.

of the subject. Usually this can be done through a little conversation while you are shooting, or by having him engaged in his work or talking with another person. When he becomes involved and forgets the camera, the real expressions begin appearing. (See figure 14-18.)

There is no strong rule on how much of your subject should be included in your portrait. Ideally, an informal portrait will include everything that relates to the subject and nothing that does not. In some cases this will mean including parts of the background because it relates to the subject. Or, it will mean throwing everything out of focus except the subject's face. A general rule would be to keep the portrait simple and concentrate on the face.

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**Figure 14-18.—The eyes and the mouth are the important parts of the informal portrait. They are where the expressions unique to each person are revealed.**

Quite often it will be the available light that is the principle factor for adding depth and mood to the subject. Although formal portrait lighting should be avoided, you should master its techniques. This will give you an understanding of lighting's various effects and the changes it can make to the mood or shape of a subject's face.

The best lenses to use for informal portraits are medium telephotos between 85mmand 105mm. A medium telephoto will minimize the distortion you may get by working too close with a normal lens and it will allow you to work at a distance from your subject that may make him less conscious of the camera.

## TECHNICAL REQUIREMENTS

Always keep in mind that the only reason for taking a news picture is to get it published. A print suitable for personal viewing may be wholly unsuitable for reproduction in a newspaper or magazine.

Most printed media use the half-tone reproduction process (discussed in ch. 17) in which photographs are converted into a pattern of dots. These dots vary in size according to the intensity of the tone they will produce. In light areas, the dots are so small they are almost invisible. In dark areas, the dots are so close together that they look like a solid mass of black. The amount of printing ink applied by the dots, of course, is in proportion to the light and shaded areas of the original print.

Because of this, pictures intended for reproduction must be clean and bright. The black must be strong enough to withstand a little "watering down." Important halftones in the picture must be clearly separated so they will not blend in with each other or become lost altogether in reproduction.

Therefore, a picture can be good in content and composition but not usuable for reproduction because it is lacking in three technical elements required: focus, detail, and contrast.

FOCUS, as discussed in previous chapters, means that the subject must be distinct, the image sharply defined. Focus for reproduction must entail extreme sharpness since halftones lose some of their original sharpness in the reproduction process.

The halftone will not produce fine DETAIL. Small detail in a newspaper is usually lost and therefore detail must be overemphasized. The most effective way to emphasize detail is to move in close with the camera and concentrate on small areas. Any detail which is important to a picture should be as large as possible and adequately lighted by natural light or the addition of fill-in reflectors or flash.

CONTRAST is the difference between the light, dark, and the intermediate tones of a picture. A picture with normal contrast will have an image with a full range of tones from white to black with all the intermediate greys. The image will be boldly defined but will not reproduce well. A picture low in contrast or "flat" has many intermediate grey tones but lacks clear blacks and whites. It has no brilliance or snap, lacks strength and appears dull. It will reproduce in halftones as an indistinct or "muddy" blur. Only a picture of normal contrast can be considered usable for halftone reproduction.

## SECURITY AND CLASSIFICATION

Because of the many new technical developments in the Navy, you will probably come in contact with security problems early in your job as a photojournalist.

Photographs disclosing pertinent detailed information of a classified nature are to be accorded the same classification as the subject of the photograph. No classified photographs can be released for publication. No classified photographs are to be transmitted by facsimile. All pictures cleared for unrestricted public use must be stamped "Official United States Navy Photograph—Released for Publication." Also, don't forget the Credit Line described in chapter 16.

Officers in command status are responsible for the taking of official or unofficial photographs, and are responsible for supervision, censorship, and release of photographs. Unofficial photographs taken aboard ship, station or aircraft are either submitted to the commanding officer or a properly designated officer, such as the PAO, for screening to assure that no classified matter is revealed.

The review of photographs must be objective in nature. The prompt release for publication of unclassified photographs of interest to the public and beneficial to the Navy is considered mandatory. Photographs of general naval life, such as ceremonies and athletic events, are not considered to be of a classified nature and should be released automatically. Photographs of doubtful classification for which release is desired must be referred to the Chief of Information. The original negative and two prints should be forwarded to CHINFO, complying with instructions for handling classified matter.

In general, the directives for the public release of naval information as set forth in the *Information Security Program Regulation* DOD 5200.1-R or its Department of the Navy supplement OPNAV Instruction 5510.1 series also apply to photography.

## FORWARDING PHOTOS TO NPC

Whenever a photograph taken by a command is considered to be of wide historical or news value, the Naval Photographic Center in Washington, D.C. desires it for dissemination and record purposes (after you've made local use of it of course). Instructions for handling photographs of this nature are covered in the *U.S. Navy Manual of Naval Photography*, OPNAV Instruction 3150.6 series. Upon receipt, NPC makes it available to appropriate offices in the Department of the Defense or the Navy Department.

## CHAPTER 15

# INTERNAL PUBLIC AFFAIRS PUBLICATIONS

Navy internal information has been described as that information that will contribute to better understanding of WHY the Navy exists, WHAT is happening in the Navy, and WHERE the Navy is going in the future. It informs active and retired military, dependent, and civilian members of the Navy's internal community. Internal information covers new policies and programs, and newsworthy achievements by individuals or their commands.

This chapter discusses various printed internal information media used by Navy Journalists and others in the Navy's internal information program, including newspapers, brochures, and cruisebooks.

Probably the most important of the printed internal media is the ship or station newspaper. It reaches practically all members of its intended audience. Some of these newspapers are edited, published, printed and distributed by Navy personnel. As a Journalist, you must have an understanding of how a ship or station newspaper is published from start to finish. This chapter will explain how to establish, organize, and administer a Navy newspaper. The technical aspect of producing a newspaper will be covered in chapter 17.

## SHIP AND STATION NEWSPAPERS

Ship and station newspapers, range in size from small mimeographed news sheets to smart, professional-type publications which resemble small-town weeklies. As a JO you will have many opportunities to work on a ship or station paper, both full time and in a collateral duty capacity.

Let us assume that you have just reported to a newly commissioned ship that does not have its own newspaper yet. You are the only JO aboard, and the commanding officer decides to take advantage of your training and experience to launch Volume I, Number 1. Where do you begin?

Before you do anything, take time out to read a few important directives and publications. You cannot start publishing a Navy newspaper because you think it is a good idea. There are certain rules and regulations that govern the establishment, organization, and operation of ship and station newspapers.

Ship and station newspapers are published under authority of NAVEXOS P-35 *Department of the Navy Publications and Printing Regulations.* The Ship or Station Newspapers section of NAVEXOS P-35 covers such items as policy, cost, size, frequency of publication, use of color, and actual printing. It will tell you what you can and cannot do with your publication!

The *Navy Ship and Station Newspaper Handbook* (NAVSO P-3536) provides information necessary to create, evaluate, and improve an authorized Navy newspaper. The publication outlines policies and offers information on determining the need for a newspaper and how to survey its readership to find areas requiring improvement. Special emphasis is given to modernizing ship and station newspapers both visually and textually to interest all the crew which includes a large and varied readership. The handbook not only outlines policy, but also provides advice and guidance. Study this handbook; it will save you work and possible embarrassment.

Once an officer advisor is appointed, staff members are assigned, and you get adequate working space, where do you go from here?

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## The Paper's Mission

As far as the Navy is concerned, all ship or station newspapers have the same primary mission: to promote the efficiency, welfare, and contentment of personnel. In other words, your paper serves the crew. (Figure 15-1.)

Navy people of all ages are seeking answers to a wide variety of complex questions about modern society. Your newspaper can perform a valuable service as a forum for the exchange of ideas. Use it in such a way that people can air their gripes and discuss items of interest and concern. A good ship or station newspaper, responsive to the needs of its diverse readership, can fill the gaps of the civilian newspaper, magazine, radio, and television media. It should contain information of interest to the entire

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**Figure 15-1.—All ship and station newspapers have the same primary mission—serving as a positive factor in promoting the efficiency, welfare, and contentment of a command's personnel.**

readership. The news, pictures, and features published should be informative and entertaining.

### Establish the Paper's Local Policy

Every newspaper is guided by certain policies. Yours will be no exception. Policies are necessary because they establish definite guidelines for the staff to follow in their day-to-day activities.

However, in establishing local policies for your own paper, you have to exercise good judgment and a little common sense. Your policies should be reasonable; they must serve a definite purpose. The Navy has already established certain basic policies for ship and station newspapers. Your commanding officer may want to implement these along with some of his own. You too may have some suggestions.

In general, Navy policy may be summarized as follows:

- Editorial content of ship and station newspapers should increase knowledge and understanding of the Navy and of the mission and activities of the ship or station.

- There should be no emotional appeal which is considered detrimental to the interests of the Navy or the nation.

- Gossip columns and editorials not having a direct bearing on naval affairs are not permitted.

- Commercial advertising is authorized only under certain specified conditions which will be discussed later in this chapter.

- Political campaign news is permitted only outside the continental U.S. in areas not serviced by civilian newspapers. It should be impartial and nonpartisan. News coverage involving opposing parties or candidates should be well-balanced.

In addition to the five points mentioned there are other factors governing your paper's policy. Your news coverage must be fair, impartial, and unprejudiced. There is no excuse for printing a story that will injure somebody's feelings or reputation. Your paper must be loyal to the Navy, your commanding officer, and your shipmates. Your skipper should rate the highest respect. His policies require your full support. Refrain from publishing material that is suggestive or off-color, regardless of how subtly it may be phrased.

Lend a hand whenever there is a worthy project underway. Give space to current issues such as voting, drug abuse, race relations, etc. Encourage participation at religious services, as appropriate. Recruit talent for "smokers" and other shipboard entertainment. Support worthwhile charity campaigns. Promote morale and esprit de corps.

### Size, Frequency, and Format

Now that you know what your mission and policies will be, the next logical step in launching a newspaper is determining its size, frequency of publication, and format. While Navy papers vary, most of them belong in one of two categories: the DAILY PRESS or the WEEKLY NEWSPAPER.

The DAILY PRESS is not normally printed in the U.S. or when a ship is in a port which has access to a commercial, English-language daily. Its main functions, is to publish current news of the world, including domestic and sports news, when a ship is at sea, at a remote station where no paper is available, or in a foreign port having no English-language daily.

Aboard ship, the daily press usually contains selected news items taken from the ship's teletype. It is usually printed with mimeograph equipment or offset equipment using direct image masters.

Although practices vary, the typical daily press runs from 4 to 8 pages and is distributed to the crew each morning around breakfast time. Copy is typed straight across the page with a brief typewritten headline describing each news item. Because of the frequency of publication, few ships take the time and effort to justify copy and lay it out in columns. Figure 15-2 illustrates a typical daily press.

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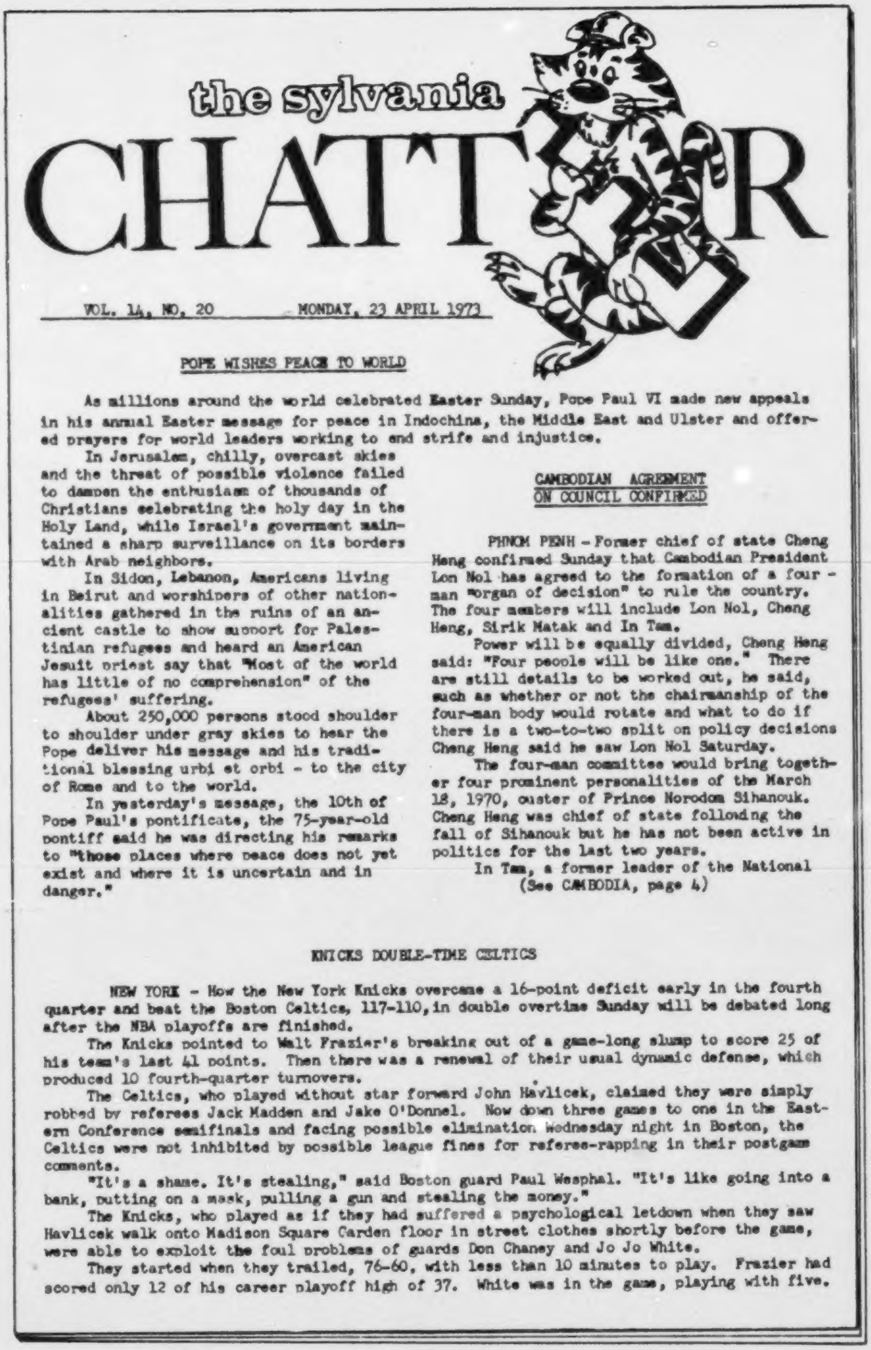

the sylvania

CHATTER

VOL. 14, NO. 20 MONDAY, 23 APRIL 1973

### POPE WISHES PEACE TO WORLD

As millions around the world celebrated Easter Sunday, Pope Paul VI made new appeals in his annual Easter message for peace in Indochina, the Middle East and Ulster and offered prayers for world leaders working to end strife and injustice.

In Jerusalem, chilly, overcast skies and the threat of possible violence failed to dampen the enthusiasm of thousands of Christians celebrating the holy day in the Holy Land, while Israel's government maintained a sharp surveillance on its borders with Arab neighbors.

In Sidon, Lebanon, Americans living in Beirut and worshipers of other nationalities gathered in the ruins of an ancient castle to show support for Palestinian refugees and heard an American Jesuit priest say that "Most of the world has little of no comprehension" of the refugees' suffering.

About 250,000 persons stood shoulder to shoulder under gray skies to hear the Pope deliver his message and his traditional blessing urbi et orbi - to the city of Rome and to the world.

In yesterday's message, the 10th of Pope Paul's pontificate, the 75-year-old pontiff said he was directing his remarks to "those places where peace does not yet exist and where it is uncertain and in danger."

### CAMBODIAN AGREEMENT ON COUNCIL CONFIRMED

PHNOM PENH - Former chief of state Cheng Heng confirmed Sunday that Cambodian President Lon Nol has agreed to the formation of a four-man "organ of decision" to rule the country. The four members will include Lon Nol, Cheng Heng, Sirik Matak and In Tam.

Power will be equally divided, Cheng Heng said: "Four people will be like one." There are still details to be worked out, he said, such as whether or not the chairmanship of the four-man body would rotate and what to do if there is a two-to-two split on policy decisions Cheng Heng said he saw Lon Nol Saturday.

The four-man committee would bring together four prominent personalities of the March 18, 1970, ouster of Prince Norodom Sihanouk. Cheng Heng was chief of state following the fall of Sihanouk but he has not been active in politics for the last two years.

In Tam, a former leader of the National

(See CAMBODIA, page 4)

### KNICKS DOUBLE-TIME CELTICS

NEW YORK - How the New York Knicks overcame a 16-point deficit early in the fourth quarter and beat the Boston Celtics, 117-110, in double overtime Sunday will be debated long after the NBA playoffs are finished.

The Knicks pointed to Walt Frazier's breaking out of a game-long slump to score 25 of his team's last 41 points. Then there was a renewal of their usual dynamic defense, which produced 10 fourth-quarter turnovers.

The Celtics, who played without star forward John Havlicek, claimed they were simply robbed by referees Jack Madden and Jake O'Donnel. Now down three games to one in the Eastern Conference semifinals and facing possible elimination Wednesday night in Boston, the Celtics were not inhibited by possible league fines for referee-rapping in their postgame comments.

"It's a shame. It's stealing," said Boston guard Paul Wesphal. "It's like going into a bank, putting on a mask, pulling a gun and stealing the money."

The Knicks, who played as if they had suffered a psychological letdown when they saw Havlicek walk onto Madison Square Garden floor in street clothes shortly before the game, were able to exploit the foul problems of guards Don Chaney and Jo Jo White.

They started when they trailed, 76-60, with less than 10 minutes to play. Frazier had scored only 12 of his career playoff high of 37. White was in the game, playing with five.

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**Figure 15-2.—Daily newspapers are printed when a ship is at sea, when a ship is in a port which has no English language daily, or at remote stations where no paper is available.**

Ashore in overseas areas, the daily press may take the form of a carefully edited daily newspaper similar in format to some small-town weeklies. They usually are printed in a professional style and contain a variety of news, features, pictures, and illustrations.

The WEEKLY NEWSPAPER is devoted almost entirely to Navy news, with great emphasis on news with a local flavor. Weekly newspapers are published by practically every command that has enough manpower and money to produce them. Many are smart looking publications with personalities that reflect the prestige and character of the commands that publish them.

There is no such thing as a typical weekly ship or station newspaper. The size and format depend on your operating funds, printing facilities, staff, and other considerations. A large shore installation may publish an 8-page, 5-column, tabloid-size paper with a circulation of 10,000 or more a week. A ship or smaller shore installation may publish a 3-column mimeograph or offset paper.

Before you decide on the type of paper to publish, discuss the matter with the leading petty officer in your print shop or with the head man at the local printing establishment. He will tell you the most economical and practical way of publishing your paper under your own particular circumstances. There is more on this in chapter 17.

### Sources of Funds

The two sources of funds from which a ship or station newspaper is financed are APPROPRIATED and NONAPPROPRIATED (ship's store profits).

If appropriated funds are used, you will be restricted by the size of the crew and other factors. Newspapers published with Government appropriated funds are rare—other than daily news sheets. In most cases, weekly papers are financed by nonappropriated funds or they are published by civilian enterprise. A paper published by nonappropriated funds may be any size, frequency, or format desired or whatever the budget can afford.

Newspapers published with appropriated or nonappropriated funds are not authorized to use any paid commercial advertising. It is permissible, however, to advertise activities of the ship or station supported by the particular paper such as Navy exchange, special, or club services. It is also permissible to print advertisements from individuals (ride/riders wanted, lost and found, etc.) provided that the item or service being offered or requested is not a commercial venture.

### Civilian Enterprise Newspapers

A CIVILIAN ENTERPRISE newspaper is defined as being either a newspaper, comic or feature supplement, or area guide that is published by a civilian publisher for a Navy or military readership.

These newspapers are profit-making enterprises for the publishers with paid commercial advertising as the primary source of revenue. A percentage of the revenue may result from subscriptions or sales of individual copies.

Regulations governing the establishment and control of civilian enterprise publications are spelled out in the *Navy Civilian Enterprise Publications Handbook* (NAVSO P-3530).

A disclaimer must be printed on the front page of each copy of civilian enterprise newspapers stating, in substance, that the paper is not an official publication of the Navy and that the appearance of advertising does not constitute Navy endorsement of the products.

The publisher of a civilian enterprise newspaper is chosen by bid. The officer in command of the ship or station to which the newspaper is directed (in the case of civilian enterprise, it is usually a large naval station or Navy complex) sets forth the specifics of publications: frequency of publication, ratio of news to advertising lineage, editorial do's and don'ts, and any other conditions that may be appropriate. Once these conditions are set forth, all interested publishers are allowed to submit their bids for consideration. Selection of a publisher is normally for a period of one year and the agreement is formalized in a license agreement (provided in the CE Handbook).

The Navy cannot exercise editorial control over these publications, but the officer in command can prohibit on-station circulation of any issue that he considers to be in bad taste, subversive, detrimental to discipline or otherwise contrary to the best interest of his command.

Military personnel and civilian employees of the Navy cannot be members of the editorial or administrative staff of a civilian enterprise publication, nor may their names appear in the masthead or staff box. By-line credit for individual articles and photographs, however, are permitted and encouraged.

Since the publisher's prime source of news and feature material for inclusion in the paper is the Navy PA office, the command itself in great part determines the type and scope of material. In point of fact, most of the material in the Navy's CE papers is prepared by the PAO staff, much in the same manner as if they were putting out the newspaper.

All news stories officially prepared and furnished to the CE publisher must be made available to any other publisher and should be sent to all local media to avoid the appearance of giving "exclusives." There will be little conflict as other publishers will not be particularly interested in most of this material.

The remainder of this discussion on ship or station newspapers concerns those published with appropriated or nonappropriated funds.

### Choosing a Name

The best way to choose a name for your paper is by asking the crew whom it will serve. Let them name it. After all, it is their paper. You are only working on it.

Remember, however, that the name of the paper is a key to its personality. It should be catchy, original, and nautical. Pick a name from the crew's nominations that looks good in print. A collection of Navy newspaper nameplates appears in figure 15-3.

The names of many Navy newspapers express a certain type of readership. "The Dolphin," for example, is a newspaper published for submariners. "The Gator" is published for amphibious force sailors.

Whenever possible, avoid stereotype, unoriginal names such as "The NAS PODUNK Bulletin." Merely addings the words NEWS or BULLETIN behind the name of your ship or station paper does not show much originality or imagination.

Also avoid names that may be twisted into something uncomplimentary. "The Scabbard," for example, could easily be shortened into "The Scab."

A good promotional stunt to stimulate interest in a newspaper is to run a "Select the Name" contest among your prospective readers. U.S. Savings Bonds or cash prizes provided by Special Services are good incentives.

### Organizing a Staff

Now comes the task of organizing your staff. This won't be much of a problem, because you will not have much of a staff. Four or five people are just about the limit on most ship or station newspapers.

The staff of a ship or station newspaper includes four key positions: the commanding officer (or officer in command), the officer-in-charge (or officer adviser), the editor, and the reporter. Regardless of the size of the newspaper or its staff, these four positions must be filled and reflected in the masthead. It may be that one individual performs the duties of both editor and reporter, but both functions exist.

To get the whole picture of how most ship or station newspaper staffs are organized, we will start at the top with the commanding officer. He is considered the publisher of the paper. His position is identical to that of the publisher of any civilian newspaper. The commanding officer determines the local policies under which the paper must operate and is responsible for everything that appears in that paper. He normally delegates the supervision to an officer adviser, usually the public affairs officer. From the officer adviser, the chain extends to the editor.

The key to success or failure of a modern newspaper is the availability of qualified staff members. Modern newspapers depend mainly on local news stories rather than outside sources and canned copy. The increase in local copy plus the willingness to touch on relevant and controversial topics demands a good staff. Figure 15-4 is a typical ship or station newspaper organization. This can be varied according to available

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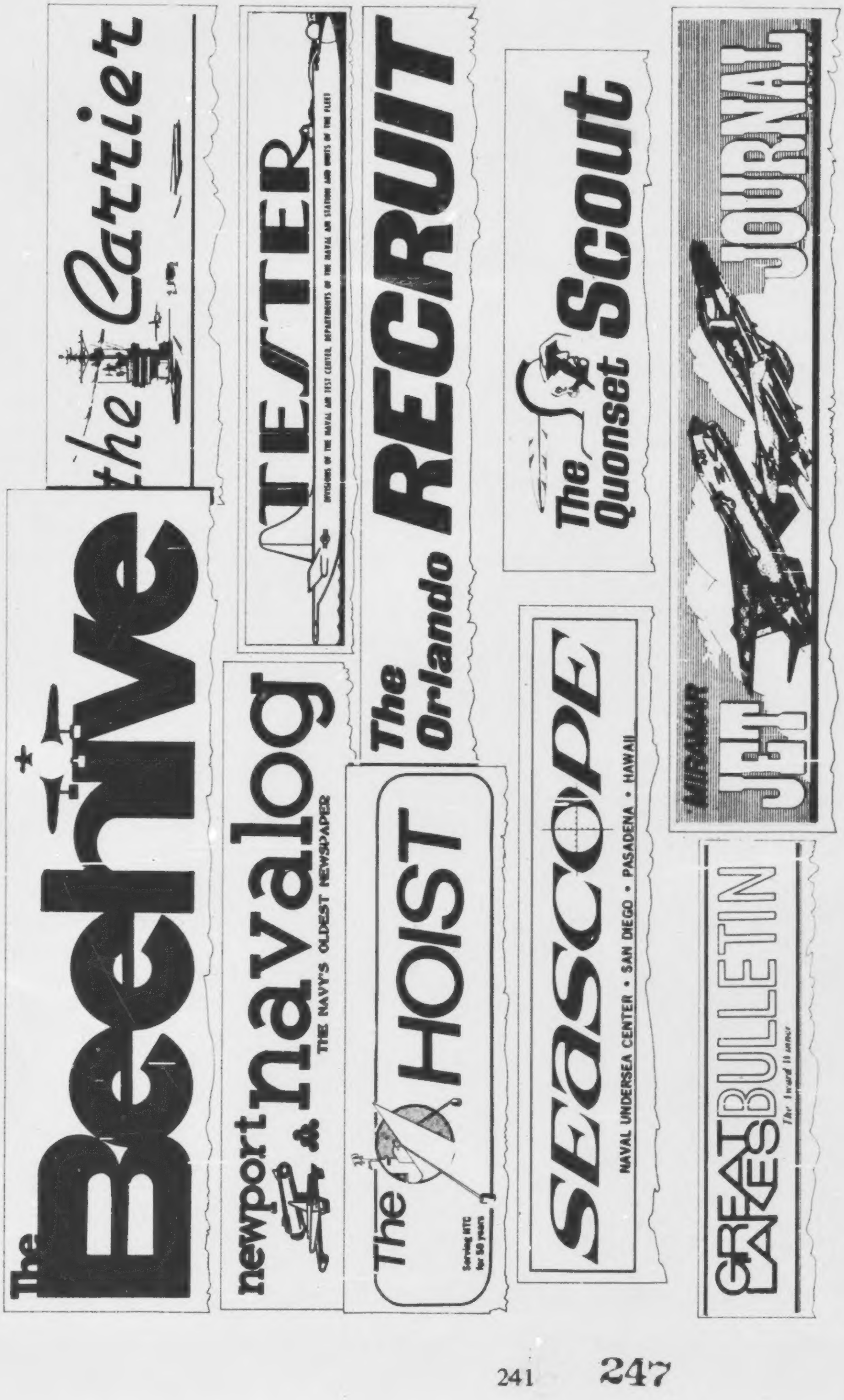
The Beehive
the Carrier
TESTER
DIVISIONS OF THE NAVAL AIR TEST CENTER, DEPARTMENTS OF THE NAVAL AIR STATION AND UNITS OF THE FLEET
The Orlando RECRUIT
The Quonset Scout
MIRAMAR JET JOURNAL
newport navalog
THE NAVY'S OLDEST NEWSPAPER
The HOIST
Serving NTC for 50 years
SEASCOPE
NAVAL UNDERSEA CENTER • SAN DIEGO • PASADENA • HAWAII
GREAT LAKES BULLETIN

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Figure 15-3.–The name of a newspaper is a key to its personality. Avoid names that can be twisted into uncomplimentary terms.

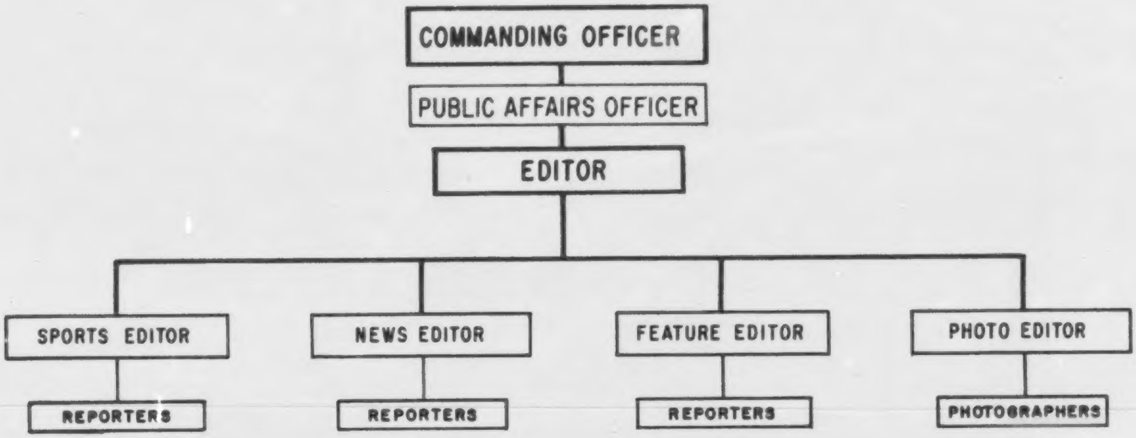

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**Figure 15-4.—The organization of your newspaper will depend on the available personnel and other local considerations. The important thing, however, is to have a formal organization and someone in charge of getting the job done.**

personnel and other local considerations. The important thing is to have a formal organization and someone in charge of getting the job done.

The editor, normally the senior enlisted member of the staff, is responsible for the organization of the working staff. This includes planning the content of each issue, instructing staff members of their duties, ironing out problems, editing or rewriting copy as necessary, writing headlines, layout and makeup, and all the other details that will result in a readable newspaper. If the editor is the only member of the staff he may have to accomplish all of the jobs.

If you have editors of departments they can determine what is newsworthy in their area of responsibility. Reporters generally gather the information and put it into readable form. Reporters don't have to be full time, although there are obvious advantages in having them on the job throughout the day.

Let's look at some ways you can gather news regardless of how much time your reporters can spend on the job:

- THE BEAT SYSTEM—A reporter visits all departments. For example, if there were 16 departments and four reporters, each reporter's "beat" would be four stops. Over a period of time, reporters can build a rapport with those being contacted, thus adding to quantity and quality of news being collected.

- THE DEPARTMENTAL REPORTER—A member of each department volunteers to act as a reporter of departmental news. This plan is effective if reporters are given adequate time to work on their news assignments and if the editor makes daily contact with them. Copy may lack Journalistic perfection, but a good editor allows necessary time for rewriting.

- THE STRINGERS—These persons write news stories upon request or they may volunteer their services. They can be excellent sources of feature material, although you may not be able to rely on them for regular contribution. Within the family of stringers are those persons who have experience or interest in a special subject. For example, a philatelist could write a feature on stamp collecting; a wife or dependent child might develop a story about getting along in a new assignment. The possibilities are limited only by your imagination.

A very important staff member is the layout and makeup man, who is concerned with the technical side of editing. His job is to make the newspaper look attractive. He does this by determining the design and position for pages, news copy, and typography in general. He also crops and scales the pictures to be used. His goal is to make the newspaper as visually stimulating as possible. Newspaper design will be discussed in more detail in chapter 17.

**What to Publish**

There is no strict formula that governs how much of what will appear in any newspaper. In the final analysis, the desires and tastes of the readers and the policies of the commanding officer will prevail.

In the past there has been a tendency to accent positive news while eliminating less friendly or controversial items. The news also leaned heavily toward senior officers, change of commands, and news extolling key Navy Department officials. For these reasons, most ship and station newspapers suffered a loss of reader credibility among Navy personnel of all ages.

You can help to regain these audiences. The easiest way to please most of your readers is to concentrate on local news. The crew will be most interested in what is happening around them and what is happening to their shipmates. A ship or station newspaper provides a perfect forum for discussing problems, real or imagined, and they should be discussed openly and without malice. Only then can Navy newspapers gain credibility, readership, and influence. Editors should discuss these considerations with their commanding officers with the aim of using the newspaper to achieve a true dialogue among all Navymen and women.

A unit newspaper is a prime two-way communications system between the command officer and his crew. "Hotline" columns, question-and-answer pieces, or "ombudsman" features are exceptionally effective means for two-way communications.

Of course, to achieve balance in your news coverage, you have to publish a certain amount of news from outside sources. But don't fall into the habit of depending heavily on it.

There is always plenty of good local news available if you only take the trouble to look for it. Make sure that important directives concerning the crew are routed to you. Always look for a local angle in material received from outside sources such as the clip sheet distributed by the American Forces Press Service.

Sports news is an important part of a ship or station newspaper. The amount of sports news will depend on the desires of your readers along with the amount of sports activity at your command. This should be local sports news with many names. People love to see their name in print.

Feature material can be used very effectively to create interest in the paper and to break up hard news. You can use features to acquaint your readers with new equipment, to let them know about interesting personalities, and to advertise the accomplishments of individuals and units.

For your reader's sake, never murder a good personality feature by using the individual's "mug" shot or a congratulatory hand crank shot. Try to show the subject in a situation featured in the story.

Pictures create tremendous reader interest in newspapers. Imagine, if you can, a newspaper without pictures. As a reader, does the idea appeal to you? Pictures should be used to tell a story, to illustrate and support stories but never merely to fill a space. Don't bombard your readers continuously with the same old drab non-pictures of cake cuttings, hand shakings, plaque holdings, hand raisings, salutings, and camera muggings. A picture of your team's star football player standing at attention holding his helmet in one hand and a football in the other just won't make it. A picture of the commanding officer accepting the championship trophy in front of the real champions is just as bad. A picture of the football star plunging through an opposing team's line will demand more of the reader's attention. Make sure that the pictures used in your newspaper reflect propriety, good taste, and the highest standards of photojournalism.

Cartoons and comic strips can have an educational as well as an entertaining value. They can liven up a paper provided they are used with discretion. If you have your own staff artist, have him prepare a reserve stock of material. Here again, is an area where a talented volunteer can be used.

Editorials have an important place in the service newspaper. It is through editorials that the commanding officer can talk directly to his command. Editorials must be well written and, above all, they must reflect the policies of the commanding officer. More on editorials will be presented later in this chapter. As a JO, your editorial writing, in most cases, will be limited to the ship or station newspaper.

Unit, activity, or division news is one of the most important ingredients in a ship or station newspaper. Much of the news you receive from the various squadrons, divisions, departments, et cetera on your ship or station will be written as correspondent columns. You should screen this material for possible feature stories and for elimination of gossip-column material. It is better to print several short news stories than to lapse into a newspaper that consists of page after page of correspondent columns. When unit columns are used, many readers will read the column about their unit to the exclusion of all else.

### Sources of News

You might ask the question, "Where do I get enough material to fill a weekly ship or station newspaper?" The answer is simple. It filters in from throughout the Navy complex, but it can generally be classified as either LOCAL or NAVYWIDE.

LOCAL.–The major sources of local news are the people and the activities of the command. You will find that the commanding officer will furnish either directly or indirectly, much of the news that appears in your paper. He sets the policies for his command and is the first to know of future plans and commitments.

Every officer in command has a staff. From these officers and men you will get the details of new training programs, athletic and recreation schedules, current promotion policies, and plans for construction of buildings. You must find out for yourself just which members of the staff can furnish the news you need.

Most naval installations have officers' clubs, CPO clubs, petty officers' clubs, enlisted men's clubs, wives' clubs, and scouting activities among other organizations. Since you are interested in getting news of the people and activities of your command, these groups certainly deserve to be canvassed as potential news sources.

There is no need to depend entirely on your own staff to achieve complete coverage of your local news. There are two local sources outside your staff that will be invaluable to you.

The first of these is the unit reporter of the subordinate unit or the publicity chairman of the club. These people are not members of your newspaper staff but you can depend on them to provide reports of their activities. Keep in mind that you may get only a list of facts from these people which will require that you write the story. On the other hand, if some of these "stringers" should give you a well-written story that requires a minimum of rewrite, encourage them by giving them a by-line in the newspaper. This amounts to a public pat on the back that should serve to inspire other correspondents to do better.

The other outside source of news available to you is the public affairs staff at your own headquarters. You should make arrangements to receive a copy of every news story released by them. You may have to rewrite these releases to show your readers what the story means to them, since the releases are probably slanted toward an external medium.

NAVYWIDE.–Some sources of material for ship and station newspapers on the Navywide level are: The weekly American Forces Press Service clipsheet, Navy internal news releases contained in NAVNEWS (see figures 15-5 and 15-6), the NAVOP (Weekly Newsgram) message, servicewide periodicals; exchange newspapers (you can exchange papers with commands in your geographical area, similar type commands, ships in areas where yours might deploy, or fleet commands) naval messages, instructions, and notices. When using this type material be sure to rewrite it as necessary to show its relevance to your readers.

The American Forces Press Service, NAVNEWS, and the NAVOP Weekly Newsgram are discussed in detail in Chapter 3. How to subscribe to AFPS and NAVNEWS is also covered in Chapter 3. Both AFPS and the Navy Internal Relations Activity require a copy of each issue of your publication if you subscribe to their services.

## EDITORIALS

Informing, influencing, and entertaining readers are the editorial purposes of both Navy and civilian editors. The major difference

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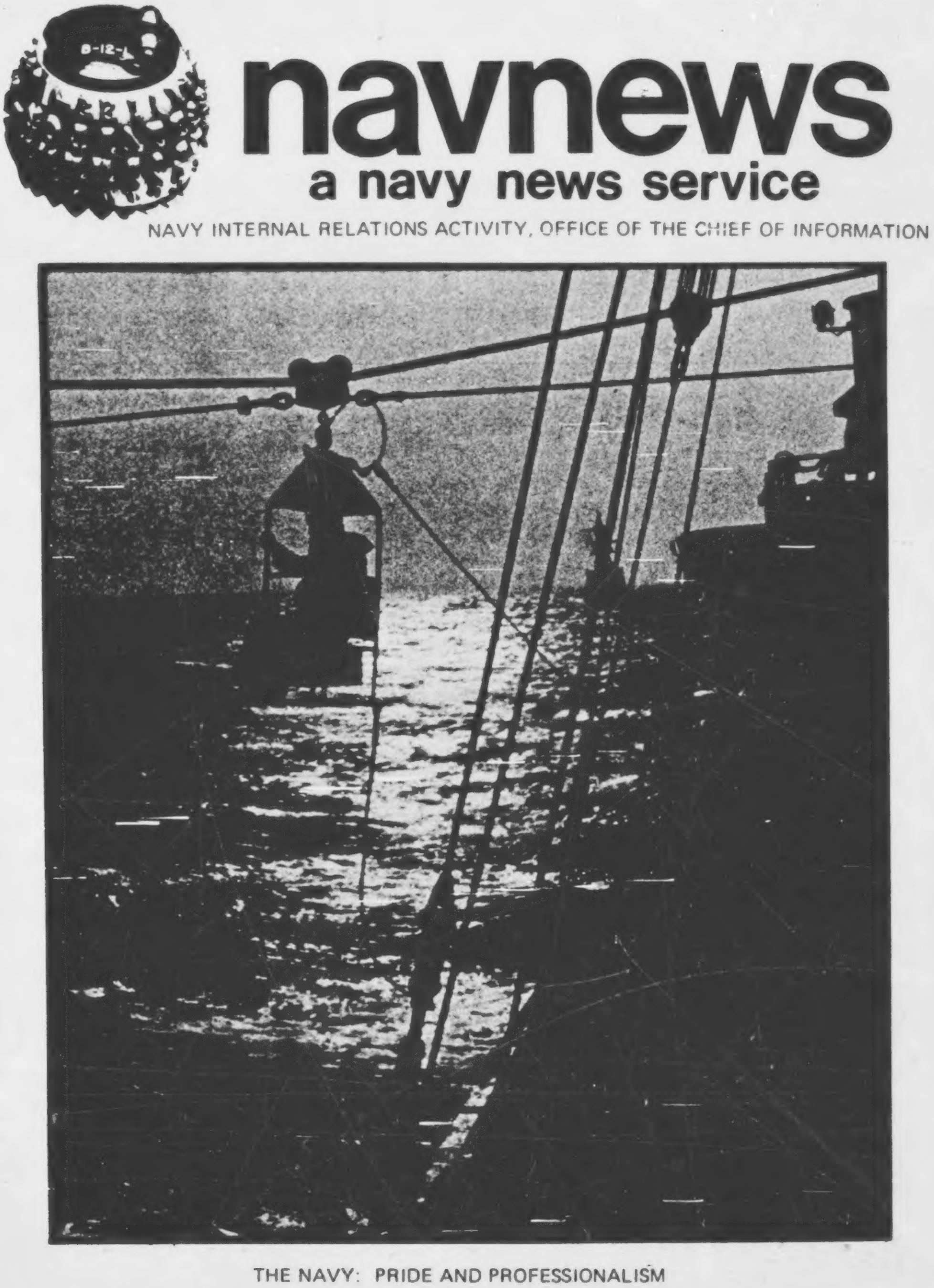

navnews
a navy news service
NAVY INTERNAL RELATIONS ACTIVITY, OFFICE OF THE CHIEF OF INFORMATION

THE NAVY: PRIDE AND PROFESSIONALISM

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Figure 15-5.—NAVNEWS is a Navy internal news service. The material in NAVNEWS can be used in any internal communications medium.

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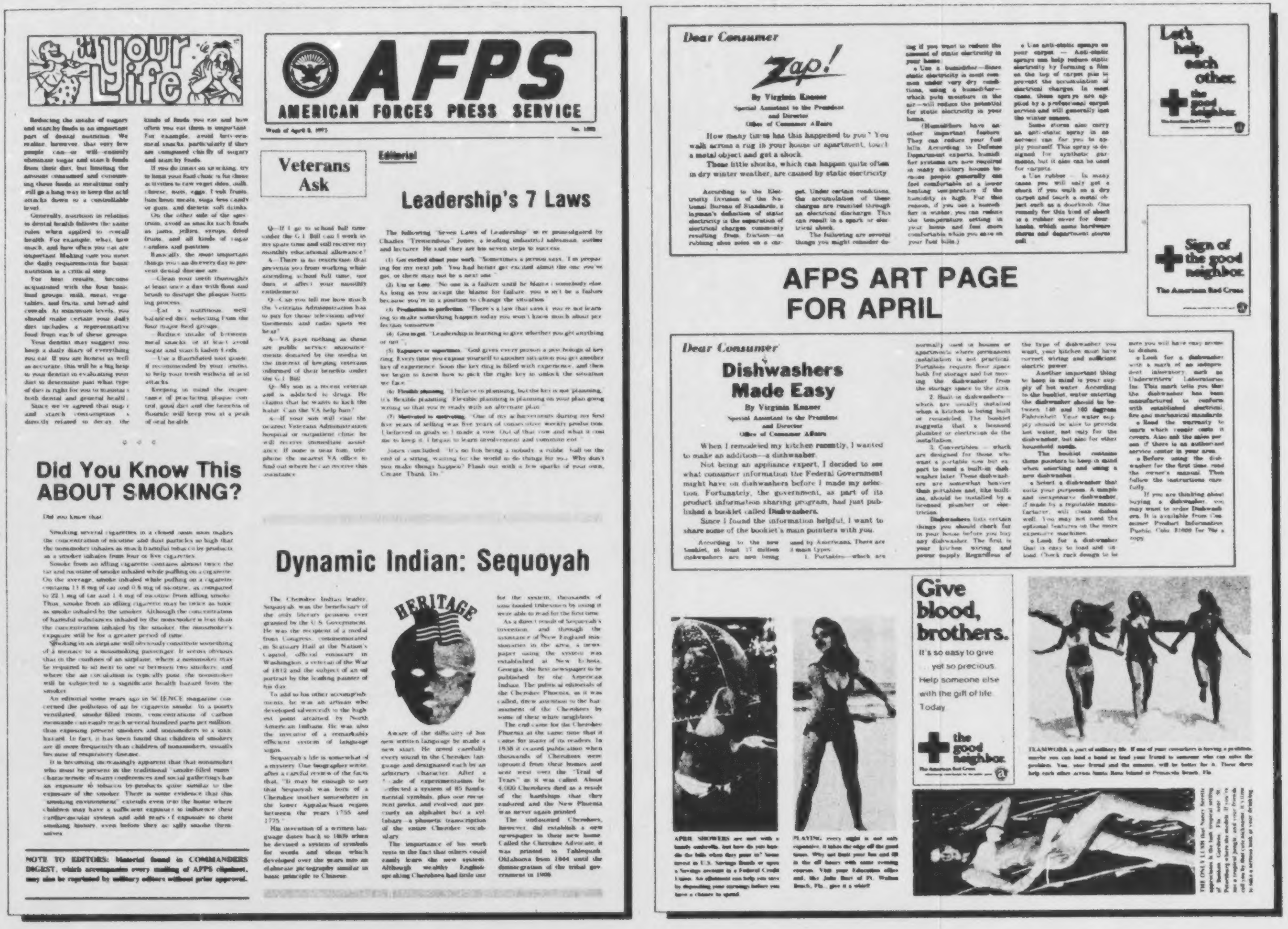

Veterans Ask

Leadership's 7 Laws

Did You Know This ABOUT SMOKING?

Dynamic Indian: Sequoyah

Dear Consumer

Zap!

By Virginia Knauer
Special Assistant to the President
and Director
Office of Consumer Affairs

How many times has this happened to you? You walk across a rug in your house or apartment, touch a metal object and get a shock.

These little shocks, which can happen quite often in dry winter weather, are caused by static electricity.

Let's help each other

Sign of the good neighbor

AFPS ART PAGE FOR APRIL

Dear Consumer

Dishwashers Made Easy

By Virginia Knauer
Special Assistant to the President
and Director
Office of Consumer Affairs

When I remodeled my kitchen recently, I wanted to make an addition—a dishwasher.

Not being an appliance expert, I decided to see what consumer information the Federal Government might have on dishwashers before I made my selection. Fortunately, the government, as part of its product information sharing program, had just published a booklet called Dishwashers.

Since I found the information helpful, I want to share some of the booklet's main pointers with you.

Give blood, brothers.

It's so easy to give
... yet so precious.
Help someone else
with the gift of life
Today

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Figure 15-6.—The American Forces Press Service features internal news of Department of Defense activities.

between civilian newspaper editorials and those in ship or station newspapers in policy.

The civilian newspaper derives its editorial policy from its sense of public interest. Publishers and editorial staffs normally consider themselves part of a private organization devoted to abstract ideals of freedom of the press, justice, liberty, charity, equality, honesty, good government, and the preservation of the family.

The ship or station newspaper editorial page reflects the views of the commanding officer to the command. The commanding officer is the "publisher," and the editorial page speaks his information policy. As a Journalist assigned to a ship or station newspaper, you will write editorials keyed to your commanding officer's thinking and desires.

Straight news reporting concerns itself with reporting the facts. Interpretative reporting explains the news behind the news: causes, effects or events presented by people expert enough in the subject at hand to speak authoritatively about it. Editorials give opinions and views about events and how they affect the paper's particular readership.

Editorials are written in the writer's individual literary style and may contain a news tie-in, a cogent argument, an advance rebuttal of probably counter-arguments, and a firm conclusion.

There is no set editorial style or conventional form. For the sake of discussion, however, most editorials have four parts: the TITLE should catch the reader's eye and excite his attention; a LEAD or opening statement announces the problem, entices the reader to continue reading; the BODY where the fact and opinion combine to interpret and discuss the issues at hand; and the CONCLUSION, which may be a simple summary, an exhortation or plea for action, advice, or the lever twist that ties the whole thing up neatly and sticks in the reader's memory as the editorial's parting shot.

### Types of Editorials

The INFORMATIVE editorial is known by other names, such as interpretative, explanatory, and expository. Whatever the name, its chief purpose is to inform the reader. It helps the reader to see and understand significant issues. The busy reader needs background to understand what local significance emerges from the total events of the world. An informative editorial will give him the information he needs. The informative editorial answers questions for readers. It is factual, and its conclusion is unbiased. Many military editorials are in this category when the commander or a member of his staff explains the background for policy changes, effects of new programs on local operations, the need for safe driving or why a navyman should be an amateur ambassador in a foreign country.

The editorial to INFLUENCE tries to convert the reader. It uses logical argument to convince the reader that he should agree with a specific point of view. The reader is asked to do something in the conclusion, to take positive action. The most successful editorials written to influence are those that show evidence of sound reasoning by recognizing a problem, defining it, suggesting solutions, and deciding which of them is desirable so that readers will agree and initiate action to support the writer. Both civilian and military editors use this type of editorial to urge their readers to support worthy causes.

There are certain methods and techniques which writers find useful in advancing a good cause or seeking positive reaction. Be as careful of facts as you would in any form of newswriting. Editorial honesty requires that the full story be told accurately. Dismissal of facts which do not happen to fit the writer's opinion is a dangerous method of argument. Seek out the causes, analyze their meaning, and review past events for their message about today's problems or predictions for the future.

To ENTERTAIN, editorials sometimes provide humorous commentary or ironic jabs at man's weaknesses and shortcomings. These editorials may look with nostalgia at the good old days, reflect human-interest angles absent from normal straight news reporting or entertain as they inform or comment on holidays, anniversaries, or special events. The editorial to entertain may be sheer inspiration, or appear to be. The wise Navy editor sees in the entertaining editorial an opportunity to brighten up his page. He does well to keep a file of this type of editorial against the day when a hole appears in his layout along with an imminent deadline. Many of these editorials are timeless, many have become classic. "Is There A Santa Claus?" and Francis P. Church's editorial reply, "Yes, Virginia, there is a Santa Claus," appeared in the old *New York Sun* in 1897. It is reprinted every year because it entertains with a homespun message and still evokes the nostalgia of past Christmases.

### Sources of Editorials

Even though it would be improper for a JO on a ship or station newspaper to write bitter exposes against master at arms brutality or administrative malfeasance with the command, there are plenty of good positive editorial subjects to place before your readers.

This incomplete list will help you with the suggested flavor of military editorial subjects:

- Navy tradition
- Drug abuse
- Voting
- Health care benefits
- Pollution abatement
- Retirement benefits
- Race relations
- Career advancement
- Military justice
- Education programs
- Alcoholism
- Navy day
- Humanitarian programs
- Dependent benefits
- Physical fitness
- Military security
- Histories anniversaries
- Safety

Few ship or station newspaper staffs have members who write editorials exclusively. But most of them can certainly profit by paying more attention to the editorial page. What, then, are some sources of material to improve the editorial page of a ship or station newspaper?

THE STAFF EDITORIAL.–This might be the entire staff meeting to discuss the next issue. Here is where ideas can be sounded out and developed; editorial assignments are then made according to individual or collective talent, background, knowledge, or style.

NEWS SERVICES.–The American Forces Press Service furnishes a variety of editorial material for their editors. The Department of Defense publishes *Commander's Digest*, another source of editorials. The most important thing to remember about using editorials from news services is that they should be localized to be applicable to your command.

GUEST EDITORIALS.–Invite talented or interesting persons from the command to write an editorial. Also consider editorials from prominent local civic organization. By reading exchange newspapers, military editors may find editorials appropriate for reprinting. While these are unwittingly "guest editorials." this is a legitimate practice. But be sure the reprint it credited to its original source.

LETTERS-TO-THE-EDITOR.–While this feature is an excellent two-way communications or feedback system, it is equally as valuable as an editorial device. Editorial care must ensure that overzealous letter writers keep their comments within the bound of propriety and good taste.

INQUIRING REPORTER-PHOTOGRAPHER.–Similar to letters-to-the-editor but usually less inspired, this device may be used on editorial pages. Space limitations, at times, might make it more appropriate for use on another page. The pictures you use should enhance the feature.

CARTOONS.–Some of the best editorial comment is conveyed when an editorial is presented in graphic form. Cartoons liven up the page, reach a greater audience and are often the best remembered message of the page. Photographs can sometimes serve the same purpose as cartoons.

### Meeting Deadlines

A sacred rule on any newspaper is meet the paper's deadlines.

In launching your paper, you must decide on a regular publication date. Select a date that will provide maximum coverage of the week's news and will prove suitable in your particular circumstances. Once you decide on a date, stick to it.

Before you can establish a firm publication date, you must set deadlines for your own staff and outside contributors. Obviously, they must get their copy and illustrations in on time.

### Armed Forces Newspaper Guide

*The Armed Forces Newspaper Guide* (NAVSO P-2062) is a must for all beginning ship or station newspaper editors. It is published by AFPS and may be ordered through Navy supply channels. The *Guide* is a compilation of the technical information needed to produce a ship or station newspaper.

### A FEWS DOs, A FEW DON'Ts

Always remember that your newspaper will be competing for attention with other media. Your ship or station paper must be appealing and meaningful or it will not be read.

#### Do

- Allow unit-wide participation: Letters to the editor, contributions from non-staffers, feature stories, poetry, etc.

- Tell it like it is. . .the good and the bad. Make your newspaper a forum for two-way communications.

- Loosen up the paper's writing style so it is free and flowing without stilted language–use phrases and generally accepted slang consistent with the audience you are trying to reach.

- Discourage excessive use of pictures and stories in which the commander or one of his principal officers is the major participant. Concentrate on what the men are doing, what their problems are, and what their accomplishments are.

- Highlight aspects of Navy life which directly affect individual Navymen.

- Use the best pictures obtainable.

- Use good sound judgment.

#### Don't

- Be sensationalistic or crude. Irresponsible journalism has no place in Navy newspapers.

- Allow any materials that attack American principles and its system of government. Don't allow any materials that advocate ideologies and forms of government hostile or contrary to the interest of the United States.

- Lampoon any personalties.

## FAMILYGRAMS

When you consider a Navyman's morale, you must consider the morale of his family also. If a man's family is depressed about separation, it will show in his letters from home and possibly in his work.

One of the best ways to keep family morale up is to keep them informed, and the best way a commanding officer has to accomplish this task is the familygram. They are easy to prepare and have proven to be enormously effective.

A familygram is an informal letter from the commanding officer to the families of his men. Familygrams are published by ships, squadrons, and advanced bases when Navymen are separated by duty from their families for lengthy periods of time. They are written in a chatty manner, describing operations at sea, ports of call, and anything that may give dependents or relatives a feeling of knowing what's going on out there.

On most ships, familygrams are prepared by the public affairs office for the CO's signature. Therefore, you can expect to come in contact with this internal medium sometime during your career.

Each family receiving a familygram has one tie to a ship or station. That tie is their sailor. So, in your familygram, you must have news and names. Welcome new men aboard by name. Mention outstanding performances, and do it with names. Talk about shipboard relaxation and humor, again using names.

Somewhere in your familygram, tell the families of the continuing concern for the crew's safety, and how training emphasizes safety.

Give a brief description of your ship's activities and ports of call. While the ship's routine may be routine to you it isn't to the families back home.

Tell them (within rules and regs) when the ship will be returning home, especially if you are on a deployment.

The familygram can also be a two-way medium and families should be invited to write with any questions they might have about their men or the ship.

A handwritten note at the end of the typed body of the familygram is a great device for further personalization by the commanding officer. "Thank you for the many kind letters and notes that I have received from 'home.' Your words of inspiration and appreciation will be well and long remembered. . . ," the note might read.

With any imagination at all, familygram topics are endless. Your familygram news doesn't have to be something that just happened. You can, in an interesting way, explain: GQ, unreps, highline transfers, division rundowns, damage control, flight ops, etc. Maybe the cooks have a real pleaser in their Tonkin Gulf homemade sausage. Pass the recipe along to the folks back home. Of course, the recipe will have to be broken down from the 200 pounds of pork used on the ship to maybe 2 pounds back home. A question is a letter from a crewmember's family could generate excellent material.

A good picture or sketch can be very helpful in your effort to spin an old shipboard tale or describe the beauty of a foreign land.

There is no set frequency for familygrams. They can be monthly, during a deployment, or as the situation dictates.

## BROCHURES

There are numerous "casual publications" in the Navy that require the JO's specialized knowledge and skills in writing, photography, layout, and typography. They are referred to as casual publications because they are not published at regular intervals for the same readership. As a matter of fact, seldom do they have the same objectives. Each may be different and may serve an entirely different purpose.

These publications go by a variety of names. But for the purposes of clarity, let us classify all leaflets, booklets, area and welcoming aboard guides, and similar publications as BROCHURES.

Brochures are an excellent medium for both internal and external relations in the Navy. They enable you to deliver your message in an interesting and sometimes dramatic manner, using a combination of text and illustrations to achieve exactly the effect you want. In addition, your message is presented in a form that is more or less permanent. The recipient of a brochure usually takes it home with him, rereads it, and possibly even keeps it as a souvenir. Figure 15-7 shows several good examples of Navy published brochures.

There are two types of approaches used in preparing a brochure:

1. The **SHOTGUN APPROACH**. Here your message is aimed at everybody who would possibly be interested in the subject.
2. The **RIFLE APPROACH**. Here your message is aimed at one or more specific groups who have a special interest in the subject or in one phase of it.

### The Shotgun Approach

Suppose your command was planning an open house for Armed Forces Day and thousands of visitors were expected. To acquaint all of them with the mission, history, organization, facilities, and layout of the command, you would prepare

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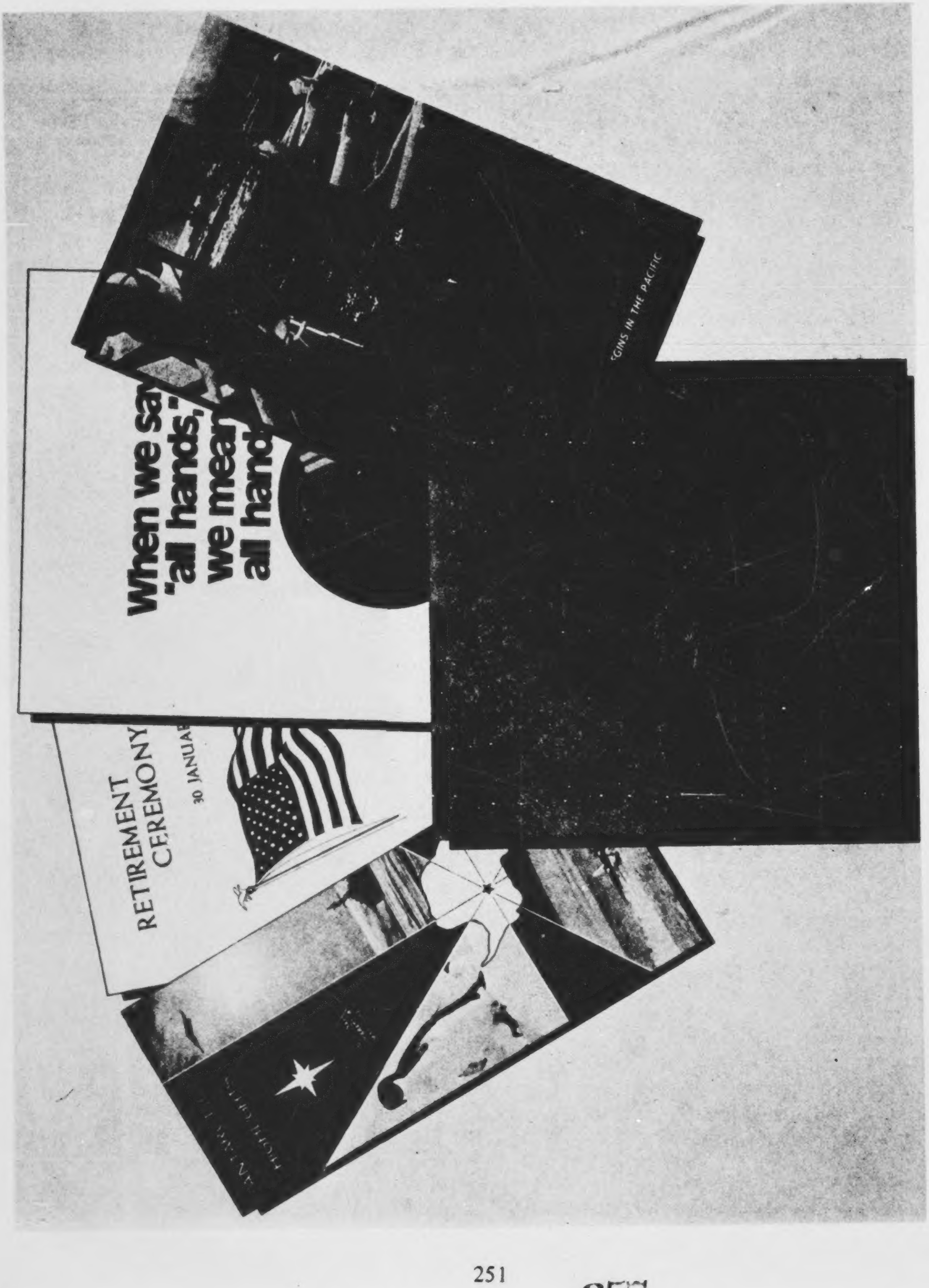

When we say
"all hands,"
we mean
all hands
RETIREMENT
CEREMONY
30 JANUA
GINS IN THE PACIFIC

165.59(165C)

Figure 15-7.–Brochures are an excellent medium for both internal and external relations. An attractive cover is a good start toward getting your brochure read.

a WELCOME ABOARD brochure with an Armed Forces Day theme that would appeal to everybody who turned out for the event. This would include civilians, members of other armed services, military dependents, and men of your own and other stations. Your brochure would have to appeal to the college professor as much as to the day laborer. In other words, it would have to have mass appeal. This is the shotgun approach.

### The Rifle Approach

All welcome aboard brochures, however, do not use the shotgun approach. Take, for example, the indoctrination type of welcome brochure used by many commands for new men reporting aboard for duty.

The purpose of this type of brochure is to acquaint the new man with the command, but not in the same manner as in the open house brochure. This brochure would contain more information of a practical nature TO HIM. It might cover such subjects as housing, recreational facilities, religious services, location and open hours of the Navy exchange, laundry, tailor shop, cobbler shop, and dependent's information. This is the rifle approach.

Another example of the rifle approach would be a "port of call" brochure aimed at a ship's crew to acquaint them with a particular port or foreign country which the ship is scheduled to visit. A brochure of this type should cover such things as a brief history, the main sight-seeing interest, money exchange system, and some DOs and DON'Ts. Brochure editors can gather advance information on ports by writing the PAO shop in the area or PAO shops aboard ships that have recently visited the area.

### A Good Brochure

Because brochures vary so greatly in purpose, size, format, and personality, it is impossible to lay down rules for preparing them. Here are a few tips, however.

- Plan and prepare it with a definite objective in mind. Don't just make it a collection of miscellaneous information which serves no useful purpose.

- Write it simply, clearly, accurately, and interestingly.

- Be informal. If possible, inject an occasional bit of humor.

- Use many illustrations, preferably one on each page. A good picture is still worth more than a thousand words, regardless of how overused the expression may be.

- Convey your message without obviously "snowing" your readers. Nobody likes propaganda, even if it is our own.

- Give it a distinct personality with an attractive format. Make it worthwhile and worth keeping. Be original and imaginative.

- Be practical. Select a format and printing process which your command can afford.

## THE WELCOME ABOARD BROCHURE

We have already mentioned the welcome aboard brochure prepared in conjunction with an open house. Let us take a quick glance at a typical one, see how it's prepared, and what it contains. The basics presented here will apply to the preparation of all brochures.

### Cover

An attractive cover will go far towards getting your brochure read. There are two types of covers that you can use:

1. SELF-COVER. This type is printed on the same paper stock as the body or inside pages of the brochure. Its biggest advantage is economy. The entire brochure can be produced in a single printing form, with the cover and contents printed simultaneously. Printing costs, therefore, are lower, and the cost of binding a separate

cover is eliminated. You must be careful, however, to use a good paper stock so that printing won't show through backed-up pages.

2. SEPARATE COVER. This type enables you to use coated paper stock for the cover and a cheaper grade of paper inside. However, the cost of printing and binding is more expensive.

Colored paper stock may be used effectively with sketches and illustrations. Strive for originality in your cover–that rules out a giant replica of the ship's insignia. For economy, use both sides of the front and back covers.

### Content

If open house is being held in conjunction with Armed Forces Day, for example, the contents may include:

- An introduction or welcome from the commanding officer, with a brief explanation of the special occasion, its theme, and its meaning.
- A program or schedule of the day's events, including a description of what the visitor may expect to see and where.
- A simplified diagram or map of the installation, showing points of interest with appropriate directions.
- A history of the installation, including a brief description of its mission, functions, size, organization, and unclassified general capabilities.
- An account of the command's ties with the community with regard to defense, economy, employment, and contributions to general welfare and civic betterment.

This list, of course, may be modified to match the specific purposes of the brochure.

### Size and Format

You can save yourself a lot of time and unnecessary expense by discussing the size and format of your brochure with the printer BEFORE you start putting it together. The following points should be taken into consideration:

- SIZE. Small, pocket-sized brochures are generally the best. If the brochure is too big, the recipient may be tempted to discard it when he is done with it rather than carry it home. A small brochure, however, fits snugly in the hand bag or pocket and causes no trouble to the person who carries it.
- NUMBER OF PAGES. This depends on what you have to say and how much room it will take to say it. Eight to 12 pages is just about the right number of pages for most welcome aboard brochures. It is also a good practice to plan your brochure so that it contains pages in multiples of four. By doing this you can avoid the wasted cost of blank pages and the extra expense of assembling and binding loose pages.
- PAPER. Paper is manufactured in various colors, weights, and finishes. Select the paper which is most economical and best suits your needs.
- PRINTING PROCESS. Your printer will advise you about the printing process that is most economical and best suited to the brochure you want produced. The following chapter will also assist you in determining the right printing process.

## CRUISE BOOKS

A well-edited cruise book can make important contributions to morale as well as internal and external relations. Cruise books are similar to high school annuals or college yearbooks. They employ informal text and graphic illustrations to cover a cruise or a brief period in the history of the ship and her crew, plus:

- They tell the Navy's story from the vantage point of an operational command.

- They give each crewmember a vivid insight into the operation of his ship and the importance of each man's contribution to the accomplishment of the ship's mission.

- They provide each crewmember with a lasting memento of an important period of his life.

- They reach the crewmember's family and friends and tell part of the Navy story with a rare personal approach and appeal that few other media can equal.

- They have greater permanence than any other "message." Years after a navyman finishes his hitch, he will show off his cruise book and recall with fond satisfaction the "good old days in the Navy."

The commanding officer exercises command responsibility over publication and financing, and all other phases of the project through his designated cruise book officer or committee. An editor is designated to organize, plan, and supervise the activities of the cruise book staff. In many cases, you will be assigned editorship.

Early in your planning stage, you should thoroughly examine copies of previous cruise books prepared by your ship and also those of other units.

The ultimate objective of every cruise book is to tell an interesting, well-documented story with text and illustrations. It must be carefully planned, economically prepared, clearly written, and interestingly illustrated. But above all, it must have appeal to the principal subject in the story–the crewmembers of the ship.

After you decide to publish a book, the editor, along with the commanding officer or officer in charge, will plan the specifications and cost. Here are a few other facts to consider in publishing a cruise book:

### Publishing Funds

The cost of your book will be determined largely by the number of pages and the number of copies to be printed. There are three methods by which cruise books are financed and made available to the crew:

1. Financing can be obtained entirely from money in the welfare and recreation fund with one copy distributed free to each member of the crew. This is the simplest and easiest method because it eliminates a great deal of work on subscription campaigns, record keeping, et cetera. However, only the larger commands can afford this method.
2. Financing can be obtained in part from money in the recreation fund with crewmembers who want the books paying the remainder of the cost. This method is more common than the first but it has complications. It involves taking orders, handling money, and conducting an active publicity campaign to spur book sales.
3. Financing entirely from money collected from the crew. This method involves all the problems of method 2 in addition to pricing the cruise book out of the reach of many crewmembers. For this reason, it is seldom used.

Taking orders for cruise books is a time consuming job and is usually handled by the cruise book business manager. When the book is sold to the individual to cover part or all of the production costs, an organized selling campaign is almost a must. This involves announcements in the Plan of the Day, the daily press sheet, the weekly or monthly newspaper or magazine, and spot announcements on closed-circuit radio and television if available. A table where orders can be taken should be set up in a conspicuous location or use Division or Department cruise book representatives. Record each man's home address so the book can be mailed to him if he is detached before publication.

### Page Size

Most books are either 9 X 12, 8-1/2 X 11, or 7-3/4 X 10-1/2 inches in size. These are standard sizes offered by most publishers.

### Binding

The books may be side-stitched or Smyth sewed. The side-stitched book is slightly less expensive, but it doesn't open flat and a half inch of space is lost along the inside or "gutter" edge of each page.

### Cover

The least expensive cover would be a heavyweight paper (cover stock). Since this type of cover would drastically reduce the life-expectancy of the volume, and the savings would be nominal at best, a more permanent binding is usually preferred. A cover with artwork and title, applied by the silk screen process, or a lithographed cover carrying a photograph printed in one or more colors, is more desirable, although more costly. Most expensive are the embossed covers, with designs in raised patterns applied by brass dies. The more elaborate the die design, the higher the cost of the cover. Cover designs are either originated by a staff artist or a member of the crew. Sometimes it's a good idea to run a cover design contest among crewmembers.

### Type

Less expensive books may be set on IBM machines or in Varityper (specialized forms of the typewriter). Composition from these machines may be called lithoprint, lithotype, or lektratype. Usually, if the type is named other than "linotype" or "hot metal" it indicates a modified form of typewriter composition.

Past experience shows that the more elaborate books should be set in linotype (hot metal), but recently many of the larger publishers have installed new equipment providing fototype (set by one of several machines developed for the purpose). This process compares favorably with the more expensive linotype. So it might be worthwhile to check a publisher's offering before arbitrarily specifying hot metal.

### Paper Material or Stock

The most commonly used paper in cruise books is 80-pound, No. 1 glossy enamel. A lighter weight paper may tend to "show through" and give a flimsy appearance. A heavier paper (usually 100 pound) makes the book slightly thicker and heavier, but usually does not justify higher costs. Embossed finish paper may be preferred (stipple, linen, etc.). You may prefer to add more variety to your book with colored papers or inks. This largely depends on personal taste and budget.

### Use of Color

Color photographs of foreign ports and at sea shipboard evolutions can add a great deal to your cruise book. The use of color is highly recommended, but it can be expensive. One ship found that eight pages in four colors added more than a dollar to the cost of each copy.

To print one spot of a second color on a page involves running an eight-page sheet through the press twice. Therefore, economical use of color requires close consultation with the publisher's representative in planning the color runs to take advantage of an economical layout.

The full color or "natural color" process is more expensive–usually $200 to $300 more per page. Each printer will determine his cost. Careful consultation is advised. The same principle of watching page placement will apply. An additional cost factor involves the number of separate photographs used, since there is considerable added cost in making multiple negatives for each picture. For all the economy factors involved in the use of color, consult the printer. He's the expert.

Also, if your budget is limited but you still want to use color, investigate the possibility of using "stock color" pictures maintained by most cruise book publishers. These stock shots consist of scenic views of many of the ports visited by U.S. ships, and the pictures are usually quite good. Many ships in the Pacific Fleet re-use the excellent stock shots in the possession of Japanese printers.

### Special Effects

Various devices are used to dress up the book. Printers have differing policies regarding charges for special effects. Almost all of them cost the printer extra money to produce, but some printers include some of them in the basic quotation. It is well to check with the printer before making extensive use of these. They include reverses (type appears in white against a dark background) or overprints (type of artwork appears over other artwork or photograph), bleeds (picture runs off edge of the page), verticals or diagonals (type is set running vertically or diagonally, rather than with the base of each letter on the same horizontal line), die cut outs (part of the inside of the page is cut out so that a picture on the following page-spread appears through the opening), "gate-legs" or "foldouts" (a spread is inserted which will fold out one or more extra pages, hinged at the outer edge of the normal page), and many others.

### Publisher Negotiations

Before a printing contract is signed, bids should be solicited from a number of publishers (at least three). The publisher must be selected with care. The quality of his work, his cooperation, and his services will determine the final result. Make sure you have the basic specifications ironed out and readily available when approaching a publisher for his bid. He needs this information before he can give you an estimate.

BASIC SPECIFICATIONS include: number of copies, number of pages, page size, number of color pages and photos, kind of paper, kind of type, kind of binding, type of cover, delivery time and place, and an approximate number of black and white photographs.

The public affairs officer of a type or group command will usually have a list of reputable publishers. Help also may be obtained from the local Navy Printing and Publications Service Office. Confer with cruise book staffs from other similar ships on their experience with publishers. Other factors to keep in mind are the financial and performance capability of a publisher. A printing contract should be made only after carefully examining these factors. This is particularly applicable if the book is to be produced by a firm outside the United States.

Some ships have found that they can save money by having cruise books produced in a foreign port. However, this practice requires careful consideration of several other factors in addition to that of financial and production responsibility.

Language barriers can introduce serious problems. Quality of reproduction as well as paper, binding, and covers will need a more careful scrutiny than when dealing with a firm in the United States. The amount of service the publisher is prepared to provide is very important. Will he offer the advice, help, and supervision in planning layout that can be expected of the American publisher? Will there be difficulty in visiting his plant to proofread and handle other details? Will there be a transportation problem in getting the books delivered to wherever the ship will be upon completion.

If the suggested precautions are observed, there should be no insurmountable problems in dealing with the printer. However, any experience involving unsatisfactory printers should be reported to the type command PAO so he may help other ships avoid a repetition.

After the publisher has been selected, a written contract should be executed. Make sure that the contract consists of an agreement on: the BASIC SPECIFICATIONS (mentioned earlier), details on what assistance will be provided by publisher's representative, working materials and aids supplied by printer (cruise book kits, layout sheets, artwork, etc); deadlines, proofreading arrangements, delivery time and place (specifying whether freight charges to destination are paid by ship or printer); and a base price thereon.

In addition, the contract should quote prices for any items on which the printer may make extra charges. These should include prices for extra pages (in multiples of four or eight page increments or however his press runs are set up), extra copies (together with final date for entering order for extras), and a detailed list showing his charges for printing second color and full color. If extra charges are made for special effects, these should be clearly listed, as should charges for editor's alterations to original copy. If the printer offers the proposal in the form of a standard printed contract, read it carefully to ensure that it covers the points outlined above. No significant item in a publishing contract should be based on oral agreement.

A clear understanding in the matter of copy deadlines is important. In order that the publisher can deliver the books as promised, he must receive the copy and artwork as scheduled. Firm deadlines should be established and kept. It is unfair to throw major changes at a printer late in the program–changes in numbering of pages or placement, or content of copy. You can expect to pay a substantial penalty for such changes when they cause the printer added expense. Changes in page numbering after production has started can be very expensive. Changing the number of copies involves extra press runs duplicating many of the major original costs of the book.

Keep in mind that the printer will run groups of pages together, and certain sections of the cruise book should be submitted before others. Pages containing photos of the men present problems of correct identification and spelling. They should be planned for submission first. Also, color material should be submitted as soon as possible because it requires several additional runs.

Close liaison with the printer during production is imperative. The best arrangement is to permit the cruise book editor to work at the publishers' for a few days to make last minute changes and to check proofs as they are produced. This results in more speedy production and actually lowers the price of the book in many cases.

The delivery date for cruise books should be set as close to the end of the cruise as possible. The book is of greatest personal value following the ship's return home. Furthermore, distribution problems are greatly reduced if the crew can take the books with them before they are transferred or depart on leave.

### Detailed Planning

After the printer has been chosen and the contract signed, you are ready for detailed planning.

First, you will draw up an outline, noting subjects to be treated on each page of the book. Next, prepare a "dummy" book. This is important because here the book begins to appear in recognizable form. All the work that follows will be based on the dummy, and a lot of care should go into its preparation.

The positions of all pictures, artwork, headlines and copy should be noted in the dummy. Unexpected changes in ports visited, however, will require some flexibility in arranging the layout.

Following preparation of the dummy, photo assignments, text, and artwork can be given to the staff. To achieve consistency in style, the text should be written by a few people as possible–or at least everything should be edited by the same man.

Stories, features, captions and port of call text should be written as the cruise progresses. Do not let this material pile up. You may find yourself with more material than you can handle.

Write-ups on each division should be assigned to men within the division. They are intimate with their divisions and can provide color and interesting sidelights that an outsider would have a hard time uncovering.

Artwork, of course, is an asset to any publication. If you can locate a man with artistic ability, the results will be 100 percent better. If you cannot find an artist, then take advantage of whatever is available from your printer.

### General Interest Photography

A cruise book is basically a picture book. And, good photography is a must. Pictures should be sharp, clear, well-composed, and interesting. More than anything else, they must capture the color and atmosphere of the command. Candid pictures have proved to be best. Don't be afraid to use just that portion of a photograph which makes the best picture. Cropping will also help you to vary the shape of your pictures which will allow you more variety in your layout.

Pictures must be in good taste because cruise books are taken home and shown off to the families and friends of crewmembers. They should be screened so that possible offensive pictures are not published. What may appear to be funny or clever on the day of publication may fall on a most unreceptive audience months later when wives, parents, and sweethearts see it, or when you are reminiscing about the days at sea. No one wants to be remembered by a tasteless photo caption or snapshot. A disorganized, off-color book will give the impression of an equally disorganized ship.

Practically every large ship in the Navy publishes a cruise book and usually is willing to exchange the books with other commands. If you are looking for picture ideas, it would be a good idea to study the cruise books of ships the same type as yours, as pointed out before.

If your ship is large enough to have an authorized photo lab, photography won't be too much of a problem. Pictures can be taken, processed aboard, and printed to fit the layout requirements of the book.

Small commands, however, must depend on amateur photos taken and submitted by members of the ship's crew. Every ship has some amateur photographers who will devote some of their liberty time to shooting cruise book photos in exchange for film or free admission to some of the guided tours conducted for liberty parties. Processing, printing, enlarging, and layout can be quite a problem aboard a ship without a photo lab. In this situation, the publisher may agree to process the pictures or, in most cases, some arrangements can be worked out with a senior command having the necessary facilities.

There should be extensive photo coverage of ports visited, the ship, and the crew at work and play. Use pictures that best illustrate the men and the jobs of the various divisions. Include a pictorial section on all sea evolutions conducted by your ship: gunnery practice, carrier air operations, replenishment at sea, man overboard drills, missile launches, highline transfers, and so forth. Also include religious services, recreation activity (smokers, skeet shoots, swim parties), and something to depict a routine day at sea.

For liberty shots ashore, it is a good practice to send photographers on sight-seeing tours handled by the ship's welfare and recreation officer. In most cases, photographers will be permitted to make the tour free or at reduced cost if prior arrangements are made with the tour agents. Select photos to display sites which make a liberty port interesting to residents as well as tourists. Try occasionally to frame the subject with a navyman. The suggestion of a uniform will confirm that your were there. Identifications are extremely important for photographs. Try to add interesting details to the captions to jog memories in later years.

### Photos of the Crew

The easiest way to make your cruise book a complete success is to include a picture of every man in the command. By doing this, each man has a feeling of BELONGING and wants to get a book because he is part of the ship's crew.

Using a group shot of each division affords one method of getting a large number of men into a comparatively small space. There are several disadvantages to using this method, however:

1. Each crewmember's face is so small in the group shot that men in the last row sometimes are hardly recognizable.
2. Group shots frequently make the men look stiff and unnatural.
3. Scheduling an entire division for pictures is extremely difficult.

The present trend in cruise books appears to favor the use of individual pictures of each member of the ship's crew. This eliminates many of the problems caused by group pictures and provides a better opportunity for achieving more variety of layout. It also makes it easier for you to make sure that there is a picture of each member of the ship's crew in the book.

But whether you use group shots or individual shots of the men, correct identification and spelling of names is imperative. Whenever possible, proof prints or proof pages should be verified for correctness with the division concerned. Men should be identified by rate/rank, first name, and last, in that order, rather than the cumbersome last name, first initial and rate.

Before closing the discussion on cruise books, it must be noted that the *Public Affairs Regulations* has a few things to say about cruise books, including the fact that a copy of every book produced by naval units should be sent to the Chief of Information. You must also send the name and address of the publishing firm, the number of volumes ordered, and the total cost of the contract.

## CHAPTER 16

# WRITING HEADLINES AND CUTLINES

This chapter discusses the techniques of writing headlines, or heads (the title lines over a newspaper article), and cutlines (the explanatory matter supplementing photographs).

After you've studied this chapter, you will know how to prepare acceptable headlines for ship and station newspapers and how to write cutlines for photographs appearing in internal publications as well as those taken for outside release.

## HEADLINE PREPARATION

Headlines are like newspaper magnets. When they are graphically appealing, headlines attract and hold the reader's attention. Headlines, in one form or another, are as old as newspapers. The first American newspaper headlines were nothing more than labels. A large capital letter may have been used to set off the first paragraph of each story, or the front page headlines were one-line labels showing the origin of the news (England, France, Spain).

By the time of the Revolutionary War, American newspapers had made some progress in the art of writing headlines, but not much. A full-page account of the battle between the *Bon Homme Richard* and *HMS Serapis*, for example, might have been carried under a 10-point (old English type face) headline which read:

**Epic Sea Battle**

During the Civil War, American newspapers began putting more information in their headlines but their form was very different from what we are accustomed to today. Figure 16-1 shows a multi-decked headline carried by the New York Sun over the story of the assassination of President Lincoln in 1865.

Toward the turn of the century (during the Spanish-American War) technical improvements and a circulation war between the Hearst and Pulitzer newspapers in New York helped speed the adoption of multicolumn headlines. Important stories were introduced by screaming headlines across the entire page, followed by as many as eight or more related heads. Sometime headlines were even longer than their stories.

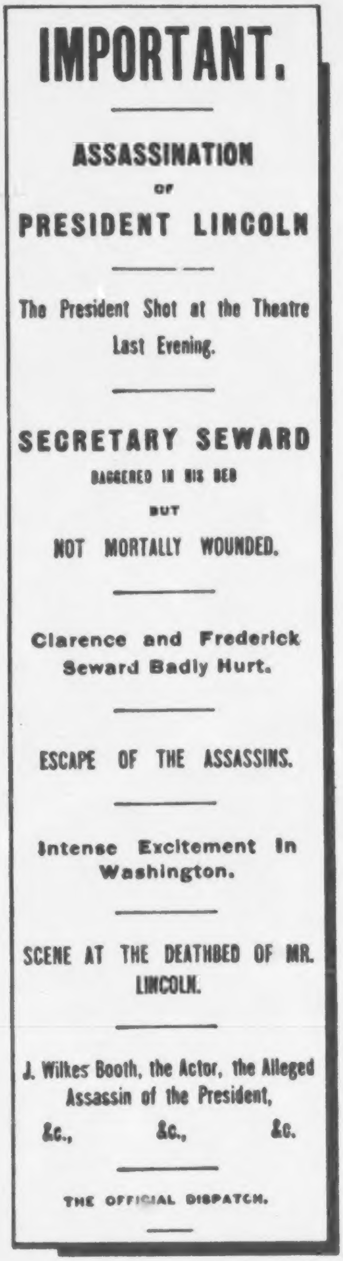
By the end of World War I, however, many editors began experimenting with headlines that were more streamlined and more compact. They found that the space they saved could be used more advantageously for news and advertising—especially advertising.

## HEADLINE FUNCTIONS

The modern trend in headlines is toward simplicity. Most newspapers now use heads that say what has to be said in a minimum of words. A good headline not only conveys the news in a story, but also the significance and meaning behind the story. It never implies more—and should not say too much less—than actually appears in the story. It contains no misleading suggestions. It leaves no false impressions.

In general, a headline serves four main functions:

- It attracts the reader's attention and entices him to read the story.



IMPORTANT.

ASSASSINATION
OF
PRESIDENT LINCOLN

The President Shot at the Theatre Last Evening.

SECRETARY SEWARD
DAGGERED IN HIS BED
BUT
NOT MORTALLY WOUNDED.

Clarence and Frederick Seward Badly Hurt.

ESCAPE OF THE ASSASSINS.

Intense Excitement in Washington.

SCENE AT THE DEATHBED OF MR. LINCOLN.

J. Wilkes Booth, the Actor, the Alleged Assassin of the President,
&c., &c., &c.

THE OFFICIAL DISPATCH.

165.77

**Figure 16-1.**—A multi-decked headline appeared in the New York Sun in 1865 over the story of President Lincoln's assassination.

- It gives the reader the essential facts of the story at a glance. Even if a reader fails to read a story, he still has a good idea of what is in the news merely by reading the headlines.

- It denotes the importance of the story by its size and position on the page. A large headline is used over a long, significant story. A reader often can tell the importance of a story by the size of the headline appearing above it.

- It helps make each page, and the entire paper, an attractive product.

## HEADLINE NOMENCLATURE

Here are a few headline terms with which you should become familiar (see figure 16-2):

- The main headline appearing over a story is called the TOP or MAIN DECK.

- A headline under a main deck is called a SUBORDINATE or SECOND DECK. Each deck is a complete headline and thought.

- READOUT–A subordinate head which acts as a transitional device to take readers from a main head to the lead of a story.

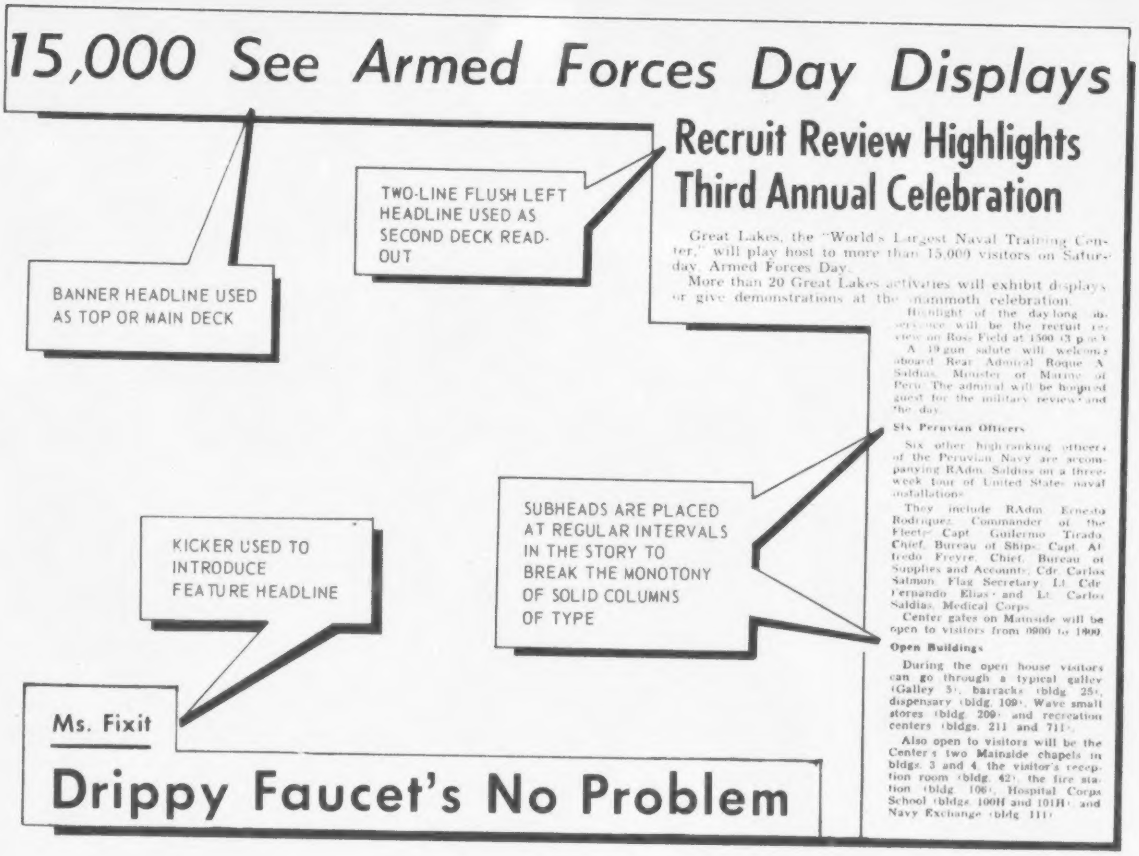
- A small headline inserted between paragraphs in a long story is called a SUBHEAD. Subheads are usually set in the same size and style as the body type, except they are bold face (type which is darker or heavier).

- A short line of type used above the main headline, normally in a smaller type size and underlined, is called a TEASER or KICKER. This device is sometimes used to introduce a feature article with some pun line above the main head.

## HEADLINE STYLE

For style variation, headlines can be set all-caps, caps and lower case, or downstyle.

BEST COPY AVAILABLE


BANNER HEADLINE USED AS TOP OR MAIN DECK
TWO-LINE FLUSH LEFT HEADLINE USED AS SECOND DECK READ-OUT
KICKER USED TO INTRODUCE FEATURE HEADLINE
SUBHEADS ARE PLACED AT REGULAR INTERVALS IN THE STORY TO BREAK THE MONOTONY OF SOLID COLUMNS OF TYPE

15,000 See Armed Forces Day Displays

Recruit Review Highlights Third Annual Celebration

Great Lakes, the "World's Largest Naval Training Center," will play host to more than 15,000 visitors on Saturday, Armed Forces Day.

More than 20 Great Lakes activities will exhibit displays or give demonstrations at the mammoth celebration.

Highlight of the day-long observance will be the recruit review on Ross Field at 1500 (3 p.m.).

A 19-gun salute will welcome aboard Rear Admiral Roque A. Saldias, Minister of Marine of Peru. The admiral will be honored guest for the military review and the day.

**Six Peruvian Officers**

Six other high-ranking officers of the Peruvian Navy are accompanying RAdm. Saldias on a three-week tour of United States naval installations.

They include RAdm. Ernesto Rodriquez, Commander of the Fleet; Capt. Guilermo Tirado, Chief, Bureau of Ships; Capt. Alfredo Freyre, Chief, Bureau of Supplies and Accounts; Cdr. Carlos Salmon, Flag Secretary; Lt. Cdr. Fernando Elias; and Lt. Carlos Saldias, Medical Corps.

Center gates on Mainside will be open to visitors from 0900 to 1600.

**Open Buildings**

During the open house visitors can go through a typical galley (Galley 5), barracks (bldg. 25), dispensary (bldg. 109), Wave small stores (bldg. 209) and recreation centers (bldgs. 211 and 711).

Also open to visitors will be the Center's two Mainside chapels in bldgs. 3 and 4, the visitor's reception room (bldg. 42), the fire station (bldg. 106), Hospital Corps School (bldgs. 100H and 101H) and Navy Exchange (bldg. 111).

Ms. Fixit

Drippy Faucet's No Problem

165.78

Figure 16-2.—This figure illustrates the various terms discussed under Headline Nomenclature.

### All-Caps Heads

The all capital letter headline style is all but extinct. All-cap heads, while they are easier to write than others, are the most difficult to read.

### Caps and Lower Heads

The most widely used headline style is the upper and lower case head. In this headline style all words, other than articles, conjunctions, and prepositions of fewer than four (and sometimes five) letters, are set with the first letter in caps and others in lower case.

### Downstyle

Use of the downstyle head has increased in recent years. In downstyle heads, the first letter of the first word—and the first letter of any proper noun—is set as a cap, with all other letters being lower case. Downstyle is presented in the way persons are taught to read and write. The style is visually attractive and lacks the numerous capital letters in the headline which serve as "eye stoppers," thus enhancing the readability of the line.

## HEADLINE FORMS

Headline forms constantly come and go. Today's trend is toward simplicity. The most common headlines are easy to read, easy to write, and easy to set (figure 16-3.) Some of the most common headline forms are:

- CROSSLINE–A single line of type over a column or columns. It can be centered, flush right or left.

- FLUSH-LEFT HEAD–Consists of two or three-line head with each line set flush left. The lines do not have to be equal in width or set full. The white space at the right is considered enhancing because it allows air to breathe into the otherwise stuffy column spaces. Flush-left is the most commonly used head today.

- FLUSH HEAD–Consists of two or more lines filling the entire space (also called FULL-LINE).

- BANNERS–A crossline form of headline running across the top of a page. If it runs above the flag or name plate, it is called a SKYLINE. A STREAMER applies to the widest and biggest multi-column head on a page, regardless of whether it's the full width.

- STEPLINE–Consists of two or more lines, neither full, with the top one set flush left and the lower one flush right (also called a STAGGER or DROPLINE).

- INVERTED PYRAMID–Two, three or more lines, each shorter than the one above, and all centered.

- HANGING INDENTION–Consist of a full line with two succeeding lines indented from the left.

## HEADLINE VARIANTS

There are countless variations of headline styles, all of which are looked at essentially in terms of their visual impact when used in conjunction with another of the basic styles:

- STANDING HEADS–These are mostly labels, used for regular or recurring content, such as sports and action line columns.

- JUMP HEADS–These heads are designed to carry a reader's eye back into a portion of a story continued on another page.

- HAMMERHEAD–Often called a reverse kicker, this head is set twice the size of the main head and set flush left and no wider than half the width of the headline area.

- WICKET–This is a short two-line head that runs at the left of a single line of larger head letters. The wicket should be smaller than half the point size of the main head so the two wicket lines can fit between the mainline and baseline of the main head.

- TRIPOD HEAD–This head is a transposition of a wicket using the same combination of type sizes. The single short line of larger type is to the left of the two lines of smaller type. The left element of both wicket and tripod should be short.

- ROCKET HEADS–The first words of a story's lead are set in display type, with each line decreasing in type size.

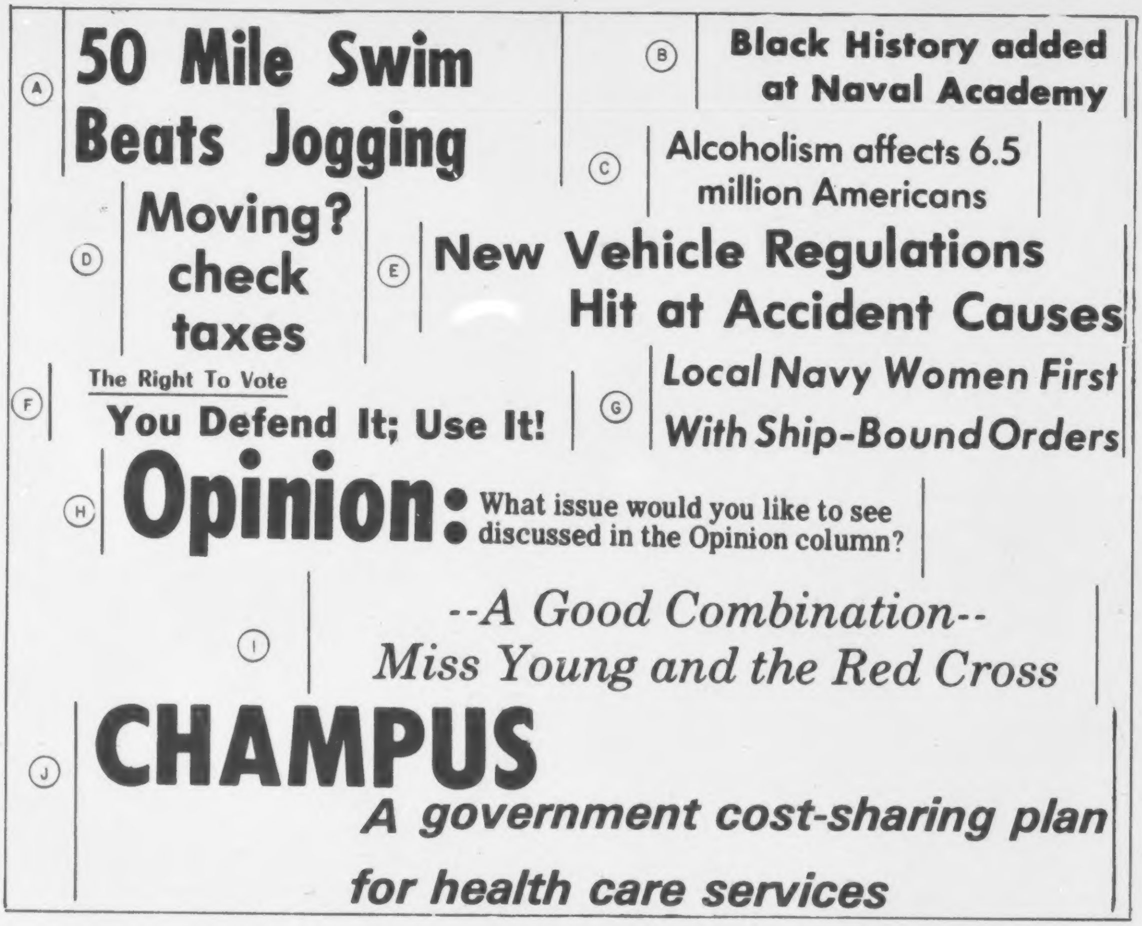
- BREAKLINES–This variant is an adaptation of a kicker in which a kicker-like set of words is centered above the main head with a broken rule running left and right.

- NOVELTY HEADS–These are typographical tricks, such as setting part of a head upside down.

There are many other headline variants.

## HEADLINE FITTING

A well-written headline is no headline at all if it won't fit the allotted space in your newspaper. If all letters of type were the same width, as they are on most typewriters, writing headlines would be very simple. Letters in type, however, are of different sizes.



Ⓐ 50 Mile Swim
Beats Jogging

Ⓑ Black History added
at Naval Academy

Ⓒ Alcoholism affects 6.5
million Americans

Ⓓ Moving?
check
taxes

Ⓔ New Vehicle Regulations
Hit at Accident Causes

Ⓕ The Right To Vote
You Defend It; Use It!

Ⓖ *Local Navy Women First*
*With Ship-Bound Orders*

Ⓗ Opinion: What issue would you like to see discussed in the Opinion column?

Ⓘ *--A Good Combination--*
*Miss Young and the Red Cross*

Ⓙ CHAMPUS
*A government cost-sharing plan*
*for health care services*

165.225

**Figure 16-3.—Some current headline forms are, Flush-left (A), Flush-right (B), Inverted Pyramid (C), Hanging Indention (D), Stepline (E), Crossline, with Kicker (F), Flush (G), Tripod (H), Breakline (I), and Hammerhead (J).**

To determine whether a headline will fit or not, a UNIT COUNT system is used (fig. 16-4). In the system each letter is assigned a unit value, which expresses its width in relation to other letters. For instance, a capital "M" or "W" is about twice as wide as a lower case "a" or "c". Therefore "M" or "W" is worth two units while the "a" or "c" is worth one unit.

The number of units permitted in a headline varies with the size and style of the type and width of the space the headline will occupy.

The key to a newspaper's headline typography is the HEADLINE CHART, sometimes called a HEADLINE SCHEDULE. It is nothing more than a display of the most commonly used styles and sizes of headline types available at a particular print shop. The chart gives the minimum-maximum unit count for each line based on the number of columns the line stretches across. Figure 16-5 illustrates a typical headline chart.

Each headline listed on the chart is often given a key or code which tells the printer the name of the type style and the number of columns the headline covers. Using figure 16-5 for example, a headline with a key "A5" would

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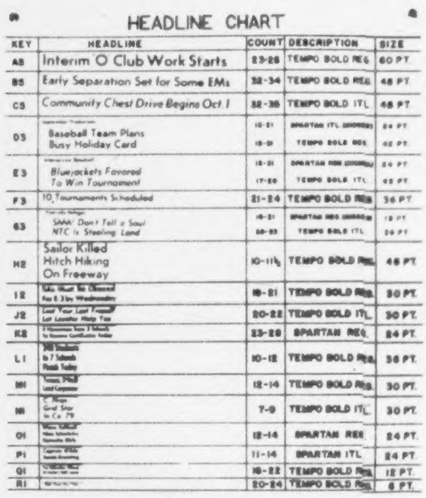
**HEADLINE UNIT COUNT**

Lower case letters: all characters count one unit with these exceptions:
m and w -- 1 1/2 units
f, l, i, r, t and j -- 1/2 unit
Capital letters: all characters count 1 1/2 units with these exceptions:
M and W -- 2 units
I -- 1/2 unit
Punctuation marks count 1/2 unit, except the question mark, which counts as 1 unit.
Symbols ($, %, #, &, @) and figures except 1 count one unit each, the figure 1 counts 1/2 unit.
Spaces between words count 1 unit each.

165.79
Figure 16-4.–The headline unit count system was adopted to help headline writers determine which heads will fit an alloted space.



HEADLINE CHART

| KEY | HEADLINE | COUNT | DESCRIPTION | SIZE |
|---|---|---|---|---|
| A5 | Interim O Club Work Starts | 23-26 | TEMPO BOLD REG | 60 PT |
| B5 | Early Separation Set for Some EMs | 32-34 | TEMPO BOLD REG | 48 PT |
| C5 | Community Chest Drive Begins Oct. 1 | 32-35 | TEMPO BOLD ITL | 48 PT |
| D3 | [illegible]<br>Baseball Team Plans<br>Busy Holiday Card | [illegible]<br>[illegible] | SPARTAN ITL [illegible]<br>TEMPO BOLD REG | 24 PT<br>42 PT |
| E3 | [illegible]<br>Bluejackets Favored<br>To Win Tournament | [illegible]<br>17-20 | SPARTAN REG [illegible]<br>TEMPO BOLD ITL | 24 PT<br>42 PT |
| F3 | 10 Tournaments Scheduled | 21-24 | TEMPO BOLD REG | 36 PT |
| G3 | [illegible]<br>Shhh! Don't Tell a Soul<br>NTC Is Stealing Land | [illegible]<br>[illegible] | SPARTAN REG [illegible]<br>TEMPO BOLD ITL | 18 PT<br>36 PT |
| H2 | Sailor Killed<br>Hitch Hiking<br>On Freeway | 10-11½ | TEMPO BOLD REG | 48 PT |
| I2 | [illegible] | 18-21 | TEMPO BOLD REG | 30 PT |
| J2 | [illegible] | 20-22 | TEMPO BOLD ITL | 30 PT |
| K2 | [illegible] | 23-28 | SPARTAN REG | 24 PT |
| L1 | [illegible] | 10-12 | TEMPO BOLD REG | 36 PT |
| M1 | [illegible] | 12-14 | TEMPO BOLD REG | 30 PT |
| N1 | [illegible] | 7-9 | TEMPO BOLD ITL | 30 PT |
| O1 | [illegible] | 12-14 | SPARTAN REG | 24 PT |
| P1 | [illegible] | 11-14 | SPARTAN ITL | 24 PT |
| Q1 | [illegible] | 16-22 | TEMPO BOLD REG | 12 PT |
| R1 | [illegible] | 20-24 | TEMPO BOLD REG | 6 PT |

165.82
Figure 16-5.–A typical headline chart lists the sizes and styles of types available, along with a minimum-maximum unit count for a given line.

indicate a headline set in a 60 point type style called Tempo Bold Reg., which has a minimum-maximum unit count of 23-26 stretched across five columns (indicated by the number in the "A5" key).

Assume that you have to write a one-column, two-line, caps and lower case head for a story about the enlisted men's club. You consult your headline chart and for the type you wish to use the minimum-maximum count is 12-14. These are your limitations. You must keep your headline within this count. So, you come up with the following:

| N | e | w | | E | M | | C | l | u | b |
|---|---|---|---|---|---|---|---|---|---|---|
| 1½ | 1 | 1½ | 1 | 1½ | 2 | 1 | 1½ | ½ | 1 | 1 |

| O | p | e | n | s | | T | o | n | i | g | h | t |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1½ | 1 | 1 | 1 | 1 | 1 | 1½ | 1 | 1 | ½ | 1 | 1 | ½ |

Your first line in this head count is 13½ units. The second line is 13 units. Both of these counts are within the limits set on your headline chart.

Since headlines are set in display type, rather than the small body type used for the story, they sometimes are set in a different section of the print shop than the story. If this is the case, headlines are written and forwarded to the printer on a separate sheet of paper (usually a half page) with proper code designation. The blank space left above the story is similarly coded, using a slug line or the first few words of the headline.

## HEADLINE WRITING

Headline writing requires skill and concentration. First of all, your headline must give the essence of the story. While explaining the story accurately, your headline must also fit into a limited space.

Some copy editors approach headline writing by looking for a key word or two which expresses the high point of the story. Then they add other words until they have a headline. Other copy editors begin by forming a sentence which contains the essential elements of the story. Then they edit out excess words (adverbs, adjectives, articles, etc.) and minor details until all that remains is a well tailored headline which tells the story essentials.

Headlines are written in telegraphic English, and usually contain–as the "bare bones" of language–a subject and verb. Other strong uses of telegraphic English might include subject-predicate or subject-verb-object constructions.

A straight news headline is written for a straight news story and a feature headline for a feature story.

If the story is a colorful account of some event or trip, the headline should be colorful. If the story is a romantic or dramatic account of an event, the headline should follow form. If it is a human interest story with an element of pathos, the headline should not be humorous. If the story is humorous, the headline should not be pathetic.

The following are some of the general principles of headline construction practiced by most copy editors:

VERBS.–Headline writers use verbs in what is sometimes called the "historical present" tense. This means they use the present tense verb to describe action which has already happened. Primarily, this tense is used to convey a sense of immediacy. In the same way, many people normally speak in the present tense when describing exciting experiences to friends. Present tense verbs contain fewer letters than do their past tense forms.

Frequently, verbs may be omitted when implied. For example:

NAS Boatswain's Mate (Appears)
On 'To Tell The Truth'

The verbs IS and ARE are frequently understood. It is not necessary to use them except for clarity. The infinitive "to be" is also awkward in headlines and should be avoided:

POOR:

New Pay Raise Is Approved

BETTER:

New Pay Raise Approved

POOR:

Halloween Dance To Be Held
Oct. 31 at Fleet Park

BETTER:

Halloween Dance Slated
Oct. 31 at Fleet Park

Do not begin a headline with a verb which might convey the imperative mood (implying a command). For example:

POOR:

Reject New Pay Raise
For Armed Forces

GOOD:

Armed Forces Pay Raise
Rejected by Congress

BETTER:

Congress Rejects
New Pay Raise
For Armed Forces

To give the reader a better sense of immediacy, the verb should be in the first line of a headline. When it can be avoided, the verb should never be in the bottom line of a three-line head.

ARTICLES.–Omit all articles (a, an, the) and other unnecessary words. For example:

POOR:

Today's Submariners Are "Lucky"
Says Veteran of the *USS Grant*

BETTER:

Today's Submariners "Lucky"
Says Veteran of *USS Grant*

VOICE.–Use the active voice in preference to the passive voice whenever possible:

POOR:

More Men
Being Sought
For A-Subs

BETTER:

Navy Seeks
More Men
For A-Subs

POOR:

Navy Underwater Fleet
Bolstered by New A-Subs

BETTER:

New A-Subs Bolster
Underwater Fleet

DECKS.–Make each deck (not necessarily each line) a complete construction. Write the headline so it will stand alone and make sense, especially when it is used as the main deck. For example:

POOR:

Decade of Off-Duty Study
Earns Degree at Memphis

BETTER:

Memphis Chief Earns Law Degree
After Decade of Off-Duty Study

Because headlines are restricted to a small space, copy editors generally limit headlines to one specific idea expressed forcefully rather than several ideas vaguely expressed. If space permits, editors sometimes connect two independent thoughts by a semicolon in a headline–or add another section to the headline (a second deck)–to include additional important aspects of the story.

If a story involves a plane crash which kills one crew member, injures the pilot and disrupts a training exercise, it would probably be wise to limit the main deck to the death. Subordinate headlines, or the story, should cover the other news.

BE SPECIFIC.–As with all forms of newswriting, it is better to use specifics rather than generalities.

A headline which says:

Auto Crash
Proves Fatal

does not contain nearly as much information as:

2 Die as Car
Smacks Tree

Another custom most headline writers observe is phrasing headlines in a positive, rather than a negative manner. This is based on the principle that a newspaper is supposed to tell readers what did happen, not what did not happen. Therefore, when writing about a family which escapes injury when their car overturns and burns on a highway, a good headline writer would probably say:

Family Escapes
Flaming Death

rather than

No One Hurt
In Car Fire

OPINIONS.–Headlines on stories dealing with opinion should show the source of that opinion. If a story is attributed to a second-hand source, this should be reflected in the headline.

REPEATS.–Avoid repeating words in the same headline deck. Also watch out for similar phraseology in adjacent heads and decks:

Former Columbus EM
Returns to *Columbus*
AS Legal Officer

THE FIVE W's.–A good headline generally has the WHO and the WHAT of the story in the first line, with the following lines explaining the HOW and the WHY, if necessary.

People expect newspaper stories to concern events which have occurred since the previous edition was published. Therefore the WHEN can usually be omitted. If an event has yet to happen, however, the reader should be warned by the inclusion of the WHEN through the use of the future tense or a specific day or data.

The WHERE in a headline on a local story is generally omitted. Readers expect their newspapers to print local stories and will assume a story is local unless the headline specifies otherwise. If a story is not local, the location should be given.

SHORT SYNONYMS.–Use short, vigorous words. Headline writers usually have a vocabulary all their own. They learn to think in terms of short synonyms for longer expressions when writing headlines. Many copy editing texts contain lists of short synonyms for headline use. For example:

Named for appointed or elected
Set for arrange or schedule
Win for Victory
Ex for former
Job for appointment, or position
O.K. for accept, approve, or adopt
Try for attempt
Vet for veteran
Hike for raise or increase
Tell for reveal or inform

In addition to these synonyms, there are many more which are used commonly in Navy newspapers. They are:

Sub for submarine
Flyer or pilot for aviator
Jet for jet-propelled aircraft
All hands for entire ship's company
Ships for reenlists
Crew for crewmembers
Plane for aircraft or airplane
Exec for executive officer
C.O. or skipper for commanding
  officer or captain

SPLITS.–Do not split words, phrases, proper nouns, or compound nouns between lines:

WORDS:

122,000 EM Advance-
ments Predicted Off
February Examinations

PHRASES:

Crewmembers of
USS Coral Sea
Visit Portugal

PROPER NOUNS:

Rear Adm. Robert J.
Corcoran Assumes
Command of CarDiv 9

COMPOUND NOUNS:

Norfolk Chief Petty
Officers Sponsor
Orphan's Picnic

LINE BALANCE.–Try to balance headlines typographically:

UNBALANCED:

Navy, Coast Guard Icebreakers
Save U.K. Ship

BALANCED:

Navy, Coast Guard Icebreakers
Rescue Grounded U.K. Corvette

ABBREVIATIONS.–Use commonly known and accepted abbreviations when they are appropriate. Do not be afraid to use Navy abbreviations for ships, aircraft, ratings, ranks, commands, titles, etc., in ship and station publications. Here are some commonly used Navy abbreviations:

CPO for chief petty officer
PO1, PO2, and PO3 for petty officer grades

ComRats for commuted rations
NCO for non-commissioned officer
EM for enlisted men/man
LDO for Limited Duty Officer
GQ for general quarters
SecNav for Secretary of the Navy
BuPers for Bureau of Naval Personnel

Use these and other Navy abbreviations ONLY in ship or station publications. They should never be used in press releases to civilian news media. *The Armed Forces News Style Guide* contains recommended abbreviation use.

PUNCTUATION.–Newspaper editors generally adhere to the following style for headlines:

- Use single quotation marks instead of double.

- Use commas to replace the word "and." Also where natural, use commas to mark pauses or breaks in headline construction.

- Use semicolons to divide thoughts where needed, especially three-line heads.

- Use periods only after abbreviations.

- In a caps and lower case head, start each line and every important word with capital letters.

- Articles (which are rarely used) and prepositions not leading off a line are not capitalized in a caps and lower case head. Capitalize "to" when it is part of an infinitive.

## CUTLINE PREPARATION

Pictures have a unique story-telling ability. They are most effective when accompanied with some explanatory text.

A missile launching may make an exciting picture, but it fails as a news vehicle unless the reader understands the WHEN, WHERE, and WHY of the picture, as well as the more obvious WHAT and HOW.

The function of providing information which the photograph cannot give falls to the picture's cutline. A cutline supplements the picture by explaining action, naming people, and giving background information.

The cutline writer is normally a middle man. He takes a picture, which is inflexible, and adds the cutline, which is flexible, and comes out with a story. He determines what additional information must be given to communicate the story the picture is meant to tell.

Cutline writing is a specialized form of newswriting. It answers the same basic questions as the news story. Yet, it does this in a single, concise paragraph. The cutline writer must be alert to answer any questions which the photo may arouse in the reader's mind.

## GATHERING CUTLINE MATERIAL

Gathering material for cutlines generally involves the same methods and techniques as gathering information for a news story. The major difference is that you would not need as much information but it must be pertinent to the scene in the picture.

There are a few things to consider before writing a cutline:

What is the story-telling value of the picture?
Will the picture be for internal or external use? (Pictures for civilians may need more information.)
Will the picture be released to a home town paper? If so, you must include a home town tie-in.
Will the photo be used alone or with a story?

With the basic considerations in mind, it is generally good practice to stick to the old but reliable five W's when gathering cutline material. Find the answers to the most pertinent questions and you have more than enough information with which to write your cutline. For example:

- WHO–Get the full names of all identifiable persons.

- WHAT–Note what is happening in the picture at the time it is being taken.

- WHERE–Note or determine where the picture is being taken.

- WHY–This is the news peg, or the reason why the picture was taken.

- WHEN–Note the time and date the picture was taken.

- HOW–if there are circumstances that led to the picture being taken and they require explanation, make sure you know how they came about.

## CUTLINE COMPONENTS

We will not go into detail here on how your pictures should be posed and what to look for in the way of composition. Of primary concern now is the text that accompanies the picture and how it should be written. Although newswriting and cutline writing are closely related, they are different. The lead in a news story is the most important part of the story. But that is all it is–the most important part. The facts presented in the lead may be expanded and elaborated upon in the bridge and body of the story.

The cutline differs in that it is more than a PART of the story–it is the WHOLE story. Everything you have to say about the picture is said in one paragraph. That paragraph must contain the essential facts, and the facts must be tied into the scene in the picture. The length of a cutline is always governed by what must be told about the picture. It may consist of one word, one sentence, or it may consist of five sentences. There are no set lengths. Strive for simplicity and brevity. The shorter you can write a cutline and still include all the essential information, the better it will be.

As in headline writing, a cutline is written in a manner appropriate to the subject matter. In other words, write a news cutline for a news picture and a feature cutline for a feature-type picture.

There are probably as many ways to write cutlines as there are newspapers, magazines, and other periodicals. Just about every publication has its own individual requirements and style of cutline writing. Some want long cutlines. Some want only one or two words to tease a reader into reading the accompanying story. Others use no cutline at all.

Only one method of cutline writing will be discussed in this chapter. This method is considered the handiest formula for a novice writer.

There are four major components involved in constructing a cutline. They are (1) explanation of the action; (2) identification of persons or things in the photograph; (3) background information; and (4) the credit line.

THE ACTION.–The first sentence of a cutline is the most important. It must link with the picture by describing its ACTION.

One of the peculiarities of the first sentence is its verb form. The verb in the first sentence of a cutline is in the present tense. The reason for this is that photographs, like paintings and sculpture, capture one moment of time and keep it in the present.

Another reason for using the present tense in the first sentence is that it gives the reader a sense of immediacy, as though he were actually witnessing the event shown. Thus a cutline which reads, "Navy Seaman John Sloane, swims through swirling flood waters of the Merrimack River to rescue six-year-old Wendy Koza . . . " has more dramatic impact than one which reads, "Navy Seaman John Sloane swam through . . . "

One problem which arises from the use of the present tense in the first sentence is what to do with the WHEN element. To put the time element in the first sentence would result in a sentence such as, Hank Aaron hits a line drive to center field yesterday. . . . " This is somewhat jarring to the reader and should be avoided. To alleviate this problem, the time element in cutlines is usually reserved for the second sentence. This avoids awkward sentences such as the one just quoted.

THE IDENTIFICATION.–The second part of a cutline is the identification. This includes an identification of all persons and things vital to the storytelling function of the photograph. Everyone who is involved in the central action of the picture should be identified. Don't identify persons who are blurred out, obscured, or too far away for recognition. Anyone in a picture who attracts the reader's attention should be identified. The reader's curiosity should never be frustrated. If the identity of a pertinent figure in a photo is unknown, make this fact a part of the cutline.

The next question concerning identification is where it should be placed in the cutline. The best answer to this is that it should come as high as possible in the paragraph. Many times it will be possible to identify people at the same time the action is described. For example, in the statement "Seaman Apprentice John P. Smithe sounds taps to climax Memorial Day ceremonies . . . ", the identification is included as the subject of the action. Sometimes, however, it may be preferable to use an impersonal identification (A Navy musician sounds . . .) in the first sentence. In this case, the complete identification should come in the second sentence.

The only exception to the general ground rule stated above is in the case of group identification. When there are several people to be identified in a photograph, it is better not to clutter the first two sentences with a list of names. This is apt to discourage the reader from finishing the cutline. The recommended way to handle a group photograph is to use an impersonal identification in the first sentence (such as, "A group of Navymen . . . ") and then list the names later in the cutline. This achieves complete identification without cluttering the important first sentence.

The identification itself can be handled in one of several ways. The idea is to handle it in the most natural and concise manner consistent with clarity. The best way to identify people is by action. If Joe Smith is passing a football to Sam Jones, it should be obvious from the photo which one is passing and which one is receiving the ball. Thus they are identified by their activity and you won't have to use left and right identifications.

Another simple manner of identifying some members of a photo is by obvious contrast. If there are two sailors and Miss New York in a picture, it is not necessary to identify Miss New York as being to the left or in the center. She is well identified by obvious contrast and place identification would be superfluous.

Slightly more complex is identification by elimination. Suppose there are four people in a photo. One of them (A) is receiving a medal from another (B). These two are identified by action. A third person (C) is the award recipient's wife. She is identified by obvious contrast. Therefore, the fourth person (D) is identified by elimination. For example, the identification in the cutline might be handled like this: "Lt W.E. Brinkley receives the Distinguished Flying Cross from his squadron leader, Cdr W.P. Jackson. Lt Brinkley's wife Edna, and LCdr J.E. Thums, VAP-61 XO, look on."

Finally there is the traditional left, right, center or from the left identification. It is not necessary to say from left to right. This wastes space. If one starts from the left, there is no place to go but right. This type identification should be used only when the other means of identification will not suffice or when there is a chance of confusion.

In cutline identification, avoid bromides such as "pictured above" or "shown above." It is apparent to both the editor and the reader that something is pictured or shown above the cutline. Even worse are such phrases as "posing for this picture are" or "smiling for the cameraman is," et cetera.

BACKGROUND INFORMATION.–The third component of the cutline is the background information. This consists of additional facts or explanations needed to clarify the photo. The length of this section of the cutline depends on two factors mentioned earlier: (1) where the photo will be used and (2) how the photo will be used.

The amount of background information needed to explain a photo of carrier operations to a civilian reader will obviously be greater than that needed to explain it to crew members who are participating in such operations.

If a picture is to accompany a news story, don't duplicate details used in the story. If the picture is to be used alone, the cutline must be complete.

Cutlines prepared for picture stories are similar to those written for single pictures, except that a story is told by means of a series of related pictures. In this case a main cutline,

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usually written for the lead or key picture of the story, can supply background information for the entire story.

Although present tense is used to describe the action, the correct past, present, and future tense is used when presenting background facts related to the action. Be careful, however, of changing tenses in the middle of a sentence.

THE CREDIT LINE.–The last component of the cutline is the credit line. Most ship and station newspapers use credit lines for photographs. There are several ways of crediting photographs. Some newspapers and magazines give photographers personal credit lines (this is encouraged for ship or station newspapers). Others use a blanket statement which states, for instance, that "all photos are U.S. Navy photos unless otherwise credited." Yet, the recommended way is to put the credit line at the end of the cutline itself. The credit line, should follow the last word of the cutline, in parentheses in the following manner: (U.S. NAVY PHOTO by JO3 BRYAN TYLER) or (U.S. NAVY PHOTO).

## CUTLINE TYPOGRAPHY

If you are writing cutlines for external release you needn't concern yourself with the way the cutline will be set in type. If however, you edit a ship or station paper you will need some knowledge of cutline typography. Good cutline typography heightens the impact of a picture by making the explanatory text as visually appealing as possible. It is a good idea to rewrite and reset American Forces Press Service cutlines because syndicated cutlines may violate your local style and the type faces used on AFPS mats may not match yours.

For better display, cutlines are usually set in a larger or a different type face than that used in the news columns. Some papers use the same size and style as their body type, except that it is set bold face.

Cutlines under multicolumn pictures are best displayed when set two columns wide for two-column pictures (see fig. 16-6), or a column-and-a-half wrapped (the term wrapped means to place two or more columns of type side by side under one heading or piece of art) for three-column pictures (see fig. 16-7). Cutlines should not be set wider than two columns.

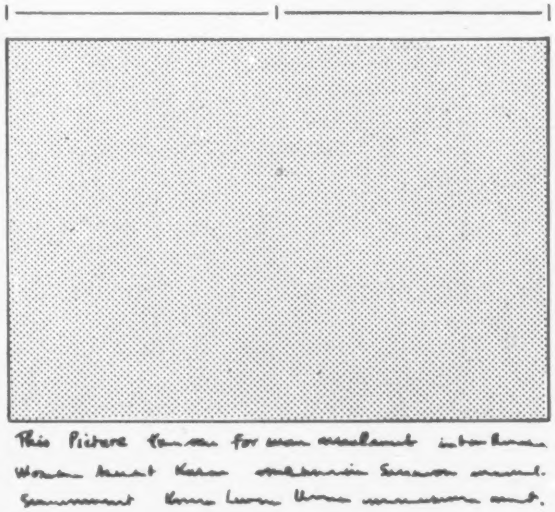

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**Figure 16-6.–Cutlines under two-column pictures are best displayed when set two-columns wide.**

### Captions

Captions are small headlines or display lines which may be used with cutlines. Their functions are basically the same as those used over a news story: (1) to summarize, (2) to attract attention, and (3) to dress up the page.

There are several kinds of captions. An OVERLINE runs above the picture. An UNDERLINE runs between the picture and the cutline. SIDE CATCHLINES are used with pictures of three columns or more and run on the left side of the cutline. If a headline is not used, the first few words of the cutline may be set in bold face or all capital letters to serve as a LEAD-IN LINE. These four types of captions are illustrated in figure 16-8. All such display lines should be large type, preferably the kind used in a small headline.

MORTISED PICTURES.–Pictures that contain dead areas of sky or unimportant background can be mortised (i.e., a rectangular

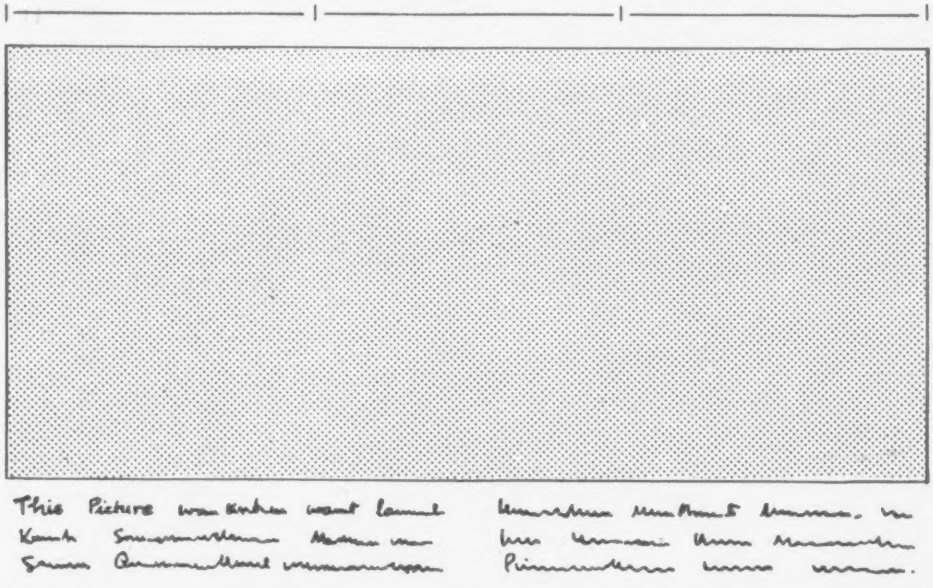

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Figure 16-7.—A cutline for a three-column picture is displayed best when set a column-and-a-half wide, under the picture.

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window or space cut out), and the cutline placed in the space. This saves page space and may actually improve the picture. This practice is time consuming and expensive with letterpress production, but lends itself easily and inexpensively to offset.

## LAYING OUT CUTLINES

When laying out a page, you should treat each picture and its cutline as one unit. The relation of picture to cutline must be obvious. Readers will seldom spend much time hunting for misplaced cutlines. In addition, cutlines may be run beside or above pictures. This adds variety, and in some cases, helps page layout.

It is a common practice for most newspapers to run the story and accompanying pictures side-by-side. Due to space limitations, however, this is impractical at times. If a story and accompanying picture must be separated in a newspaper for any reason, the two are still "keyed" together. For example, if the picture appears on page 1 and the story on page 4, the cutline will carry a line which says "Story on page 4." This keys the two together for the convenience of the reader.

There are times when a newspaper may not have space to publish both story and picture. When this happens, one or the other will be discarded. If it is the story that gets the toss, the cutline must be rewritten to include the essential facts.

When a picture and a cutline are to be released with a story, or when you are writing a story and cutline for your command's newspaper, the best practice is to write the story first. After the story is written, write the cutline for the picture. There are two important reasons for this: (1) It enables you to avoid any duplication of phrases or ideas that appear in the story; and (2) it enables you to write tighter, more compact cutlines. Having written the story, the salient features are clear in your mind,

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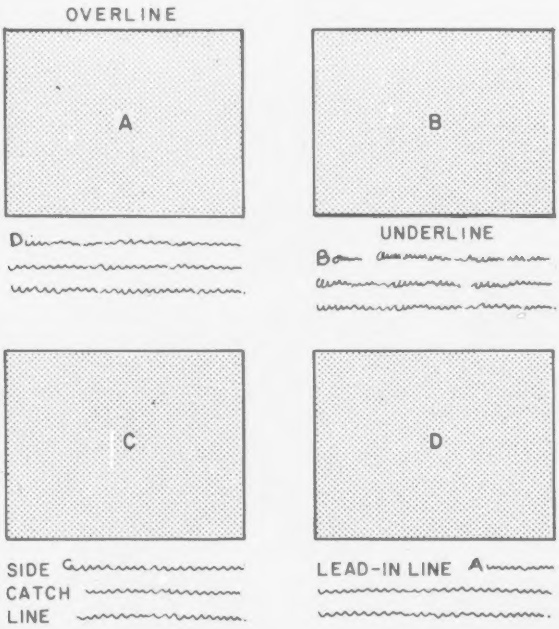

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**Figure 16-8.—The four basic caption forms are, the overline (A), the underline (B), the side catchline (C), and the lead-in line.**

and it is easier to pare the cutline down to its essentials.

## DATELINES

When preparing cutlines for pictures to be released externally, you need not concern yourself with headlines or display lines. You merely write your cutline in complete and simple sentence form. An additional component, however, must accompany a cutline for outside release—the DATELINE.

The dateline consists of the where and when and is used as a lead-in to the cutline. For example, a datelined cutline would read like this:
"ABOARD THE USS ENTERPRISE AT SEA, DECEMBER 13—Carrier pilots leave . . . "

## CHAPTER 17

# PRINTING, LAYOUT, AND MAKEUP

The printing fundamentals discussed in this chapter will acquaint you with the technical aspects of producing a ship or station newspaper. In other words, it tells you how to get your paper into print. Although the following discussion is aimed primarily at newspaper production, these basics can also be applied to any other internal publication you might be called upon to publish.

From this chapter, you will: (1) get an explanation of the principal printing processes most commonly used in ship and station newspaper production (differences among the methods, the advantages and limitations of each, and the differences in the way copy and art are prepared for each); (2) receive a brief introduction to typography; (3) learn how to layout and makeup a newspaper page; and (4) learn how to proofread.

## PRINTING PROCESSES

Ship and station newspapers are reproduced in a variety of ways. Readability and cost are the important considerations in selecting the means of production for ship and station newspapers. In most situations the method of newspaper production will have been determined long before you become a staff member. Even so, a command's needs and a newspaper's needs change from time to time and a periodic re-evaluation of a newpaper's production methods is necessary.

Ship and station newspapers are printed by three basic processes: LETTERPRESS, OFFSET LITHOGRAPHY, and MIMEOGRAPH.

### LETTERPRESS

The most common method of civilian newspaper production is letterpress. Approximately 35% of all commercially printed military newspapers are letterpress reproductions.

Letterpress, in its simplest form, could be compared to a rubber stamp—the ink is put on a raised printing surface and then pressed onto the paper. The raised letters, mounted on metal bases or wood blocks, account for the term "relief printing" sometimes used for letterpress. The keys of a typewriter produce another very simple kind of letterpress printing. Figure 17-1 illustrates the principle.

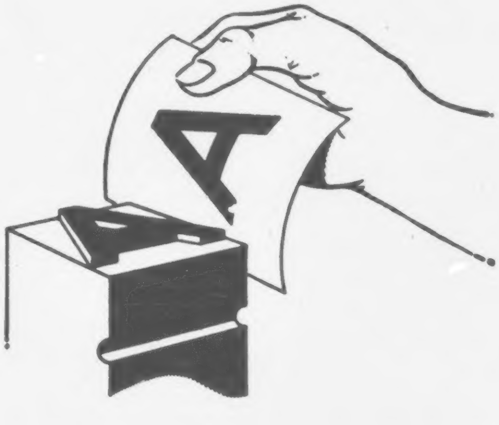

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**Figure 17-1.—The principle of letterpress printing is very simple—the ink is put on a raised printing surface and then pressed onto the paper.**

## Copy Preparation

If you work on a letterpress newspaper, your work with the printer begins when you send him your copy–the text to be printed–in typewritten form. You will help him by keeping the copy as neat as possible. Setting type is an expensive proposition, and you cannot afford to pay the printer to spend time figuring out your handwriting.

Make neat corrections, using the standard copy editing symbols described in chapter 9 of this manual. Mark all paragraphs clearly. If the printer misses seeing a new paragraph, several lines of type may have to be reset. Prepare your typewritten copy so that a paragraph ends on the same page it began–not split over two pages. This will help the printer, particularly, if he has more than one person setting type at once (he can give one page to one Linotype operator and another to a second operator).

Here are some additional rules to keep in mind when submitting copy to the printer:

- Type all copy double-spaced on one side of the page. If using plain bond, make it 8" X 10-1/2".

- Key all typewritten copy to its exact position on the layout. (Layout discussed later in this chapter.)

- Number all copy sheets. Sometimes two or more compositors will work on the same assignment, and the sheets must be numbered. This prevents an inadvertent loss of a sheet.

- Keep a copy for reference.

- Include explicit directions to the typesetter.

## Art Preparation

Artwork for letterpress is usually reproduced through a process known as ENGRAVING. (The word "art" when used in this chapter will refer to all photographs, drawings, illustrations, cartoons, crossword puzzles, and so forth that might be reproduced in a newspaper.)

There are three basic kinds of engravings:

1. A LINE ENGRAVING is used for everything that does not have tone gradations in it (type matter, line drawings, solids, ruled lines, borders, etc.).
2. A HALFTONE ENGRAVING is used for photographs, wash drawings, and any other original material which has gradations of tone values from light to dark.
3. A COMBINATION ENGRAVING is simply part line and part halftone.

Figure 17-2 illustrates the three basic kinds of engravings.

An engraving is a pattern of lines cut into a piece of metal or plastic and usually mounted on wood. While metal engravings are the most common, plastic engravings are now being used more and more–particularly in instances where the press run is relatively small.

Line engravings print only as lines and solid blacks, although flat gray tones may be introduced into them. These gray tones are created by optical illusion. They are actually small black solids (such as tiny dots) which are separated from one another by white space. The eye mixes the white space with the black dots subduing their color so that a flat, gray tone results. This is known as a tone or a tint. Tints may be applied by the engraver or they may be applied to the original art in the form of acetate shading sheets. It is more expensive to have the engraver lay the tints, of course. Crossword puzzles and most cartoons are produced from line engravings.

Halftones are used to reproduce illustrations, such as photographs and wash or watercolor drawings. In the halftone process, the entire illustration is converted into a pattern of dots. These dots vary in size according to the intensity of the tone of the original. In light areas, the dots are so small that they are almost invisible. In dark areas, the dots are large and close together so that they look like a solid black mass. The eye blends the dots together to produce an illusion of continuous tone. This tone is different from the flat tone used in line engravings because the dots vary in size and this produces graduated tones instead of a flat tint.

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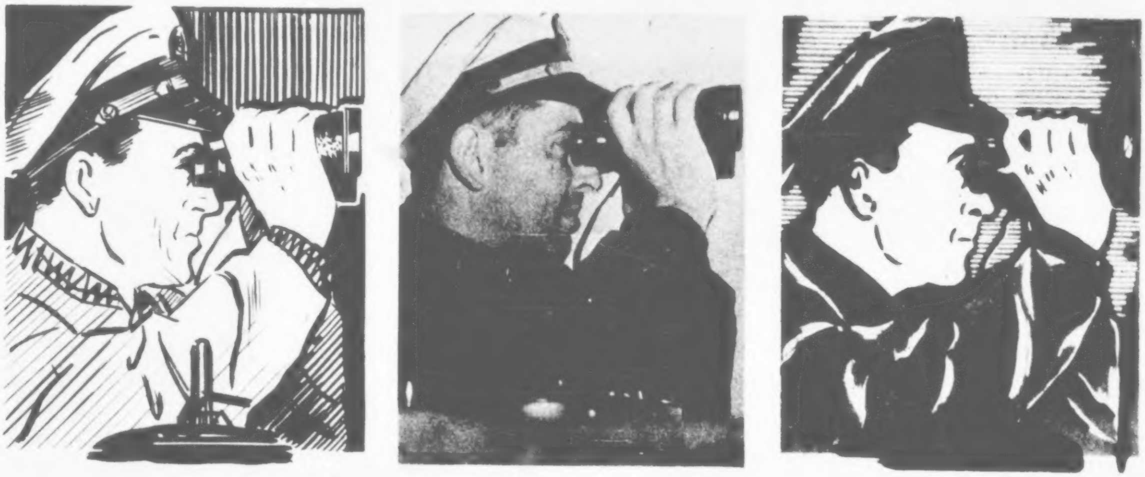

LINE HALFTONE COMBINATION

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Figure 17-2.–The three basic kinds of engravings are Line, Halftone, and Combination.

To make a halftone, the photograph to be reproduced is placed on the copy board of an engraving camera and is photographed through a screen. The screen breaks the image into dots on the negative. After the film has been developed, the picture is transferred to a metal plate. This is done by placing the negative on top of a light sensitive metal plate. A powerful arc lamp contact-prints the image on the plate, much as a negative is printed on paper in your photo lab.

The process for producing line engravings is essentially the same as for halftones except that no screen is used.

Protect your artwork carefully for transit to the printer. This is particularly important for photographs. Finger marks, smudged typed matter, excess rubber cement, and wrinkles damage artwork. If you must write on the back of photos, write in the border area and use a soft grease pencil–the impression of hard pencils or ballpoint pens has a way of showing up on engravings. Clean up all guide pencil lines on lettering. Mount fragile or thin originals on illustration board. If artwork must be rolled, roll it with the image to the outside. It is best to send all originals flat, reinforced with a cardboard stiffener. Forward cutlines with the copy.

### Letterpress Equipment

There are three major kinds of letterpress equipment:

1. PLATEN PRESS. Paper is fed to a flat surface called a platen which contacts the inked form clamped against the bed of the press. Paper and form meet in a near-vertical position.
2. FLAT-BED CYLINDER PRESS. Paper is held on a cylinder by grippers and rolled over the printing form locked on a flat bed. The form moves horizontally and the paper revolves over it.
3. ROTARY PRESS. Both paper and plates are on cylinders rolling against each other. The plates are curved.

### Duplicate Plates

In letterpress work, a form is the printer's term for an engraving, or a combination of engravings, type, ornaments, and headlines made up in the form of one single page. A CHASE is the frame into which the form is wedged (locked up) before it is put on the press.

A short press run usually is made directly from the original form. However, when several thousands of copies are to be made, the printer prepares a duplicate. He may do this to protect the original plate from wear or so that the job can be duplicated two or more times on the same run to cut down press time.

The two most common forms of duplicating plates are through processes called STEREOTYPING and ELECTROTYPING although, plastic and rubber plates are also coming into use. Both processes may be made from engravings alone or from the locked chase containing both type and cuts. (A CUT is printer's slang for engraving. The word cut is also used to describe any piece of art used in a publication.)

Stereotypes are made by placing a sheet of blotter-like paper over the original plate and subjecting it to pressure in a special press. When the paper is removed, it carries an impression of the plate and is called a MATRIX or MAT. The mat is then placed in a device known as a casting box. The casting box is filled with hot metal and allowed to cool. The result is a stereotype plate.

In making electrotypes, an impression of the original is made in wax or plastic. This mold is then dusted with graphite and flowed with a solution of copper sulphate to which iron filings have been added. The iron reacts with the copper in the solution to form a thin coating which acts as an electrical conductor when the mold is placed in the electroplating solution and current is applied.

Rubber and plastic plates are made by a process similar to that used in making stereotypes. A plastic matrix is made from the original and a duplicate plate consisting of hard rubber or thermosetting plastic is then made from this matrix in a special molding press.

## OFFSET LITHOGRAPHY

Offset lithography is rapidly gaining favor among newspapers. The number of military papers using printed offset lithography has doubled in the last four years. It differs from letterpress in that the printing is done from a flat surface. The fact that oil and water do not mix allows use of the flat surface.

In offset printing the plates are prepared through a technical photo-chemical process which leaves the nonprinting areas of the plate receptive to water. On an offset press, two sets of rollers pass over the plate cylinder. One spreads water over the plate. Only those parts representing white space remain damp. The second roller spreads ink, which sticks only to the parts of the plate that are dry—that is to the parts which on a letterpress would be raised. The plate then passes against a rubber covered "blanket" cylinder which accepts the inked image and "off-sets" or transposes it to the paper which is carried through the press and pressed against the blanket by an impression cylinder. This process is shown in figure 17-3.

Most large ship and small shore station newspapers, and many brochures are produced by offset lithography.

There are two types of offset lithography: DIRECT IMAGE and PHOTO-OFFSET.

### DIRECT IMAGE

Direct image is the simplest type of lithography. In this process, copy is typed directly onto a flexible plastic or heavy paper plate called a "master," using a special typewriter ribbon. Line drawings may also be done directly

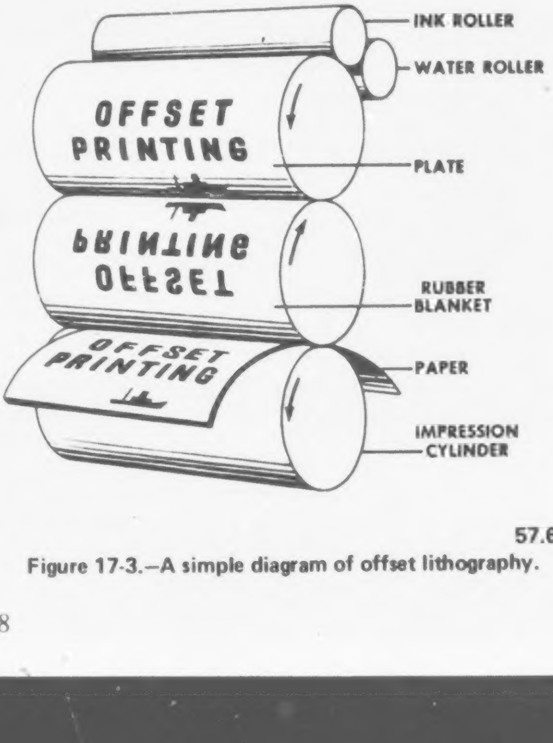

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Figure 17-3.—A simple diagram of offset lithography.

on the master with a special pencil, ink, or ballpoint pen. These ribbons, pencils, inks, and pens contain an oil base, just as the ink does on offset presses.

Most ship's newspapers (also the daily press) are printed by the direct image method.

The offset press most commonly used in this process is the "Multilith 1250." These presses, operate on a smaller scale than large offset machines, but the principle behind them is practically the same. They are popular aboard ship because they are relatively easy to operate and require little floor space. They can be used for printing sheets as large as 11" X 14" and as small as 3" X 5". Its maximum printing area is 9-3/4" X 13".

## PHOTO-OFFSET

Photo-Offset, the technique of transferring type proofs and mounted art onto plates, is a more flexible type of lithography. A printer sets the copy in regular letterpress type, makes proofs–usually on glossy paper–and then photographs the proof. Once the proofs of the type are taken, the type itself is not used again. On small scale operations, the copy may be typewritten instead of set in type. When this is the case, it is particularly important to use an electric typewriter so the letters are evenly spaced and of equal darkness. If your print shop has a Varityper, by all means, make use of it to set your type. The Varityper is essentially an electric typewriter with variable spacing and changeable type faces. The variable spacing permits you to "justify" or line up the right-hand margin of your copy so that it looks printed rather than typed.

Type prepared for offset work on a regular typewriter, IBM electric, Varityper, or Justowriter is referred to as COLD TYPE COMPOSITION. Type set on metal slugs from letterpress typesetting equipment is referred to as HOT TYPE COMPOSITION (molten lead is used to cast the images).

Copy to be set in type for offset purposes is prepared and submitted to the printer in the same manner as it is for letterpress.

### The Pasteup

The set copy (whether it is a hot type proof or cold type composition) is mounted, along with line art, on a pasteup (layout sheet) for photographing. The editorial department is frequently involved in making this pasteup, so your responsibility in an offset operation goes beyond that of letterpress.

The manner in which art and type are mounted on the pasteup has a great effect on the quality of the finished product. Care must be taken to avoid shadows and wrinkles. If possible, the pasteup should be made to the actual size of the newspaper.

In some cases, a Navy editor may only indicate the sizes and positions of the various elements on his layout sheet and then let the printer position them accordingly. However, much time and effort can be saved when you make the complete pasteup yourself. It is easier for you to cut and paste the paper then it is for the printer to work with the photographic negatives and positives for his final assembly.

For the pasteup operation, you need such items as a drafting board or table, prepared pasteup (layout) sheets, a "T" square, steel straightedge, rulers, rubber cement, erasers, an india ink set, a cutting edge (X-Acto-Knife or single edge razor blade), light blue lead pencils, scissors, a scale system to determine reproduction size (scaling, the method of finding the proportional reduction or enlargement size of copy and art, will be discussed in another section of this chapter), and a line gage (a rule, sometimes called a pica rule, graduated in picas, used by printers for taking measurements).

### Art Problems in Photo-Offset

LINE.–Line art (illustrations, rules, headlines, borders, cartoons, crossword puzzles, and any other piece of solid color art) to be included on the pasteup should be enlarged or reduced to the exact size alloted for it on the layout sheet. Type proofs must be carefully checked to see that the lines of type are straight and that the proofs are pasted down square with the page.

These proofs, as well as art, must be handled with great care. The camera will record every error and every smudge of a careless pasteup. To correct or eradicate them is always costly and often impossible after the plates are made.

Light blue lines are ordinarily used on the pasteups to indicate margins. Light blue will not show up in the final photography. If necessary, you can draw in blue lines yourself, but in a week to week operation, it is much better to have them printed on standard layout sheets. Check with your printer for advice before having your layout sheets printed. He can advise you on the various types of margins which should be marked–and on the mount of extra white space to leave for him to work with.

Any lines you want to appear on the finished page must be drawn or pasted in, in black, on the pasteup sheet. Only lines in black india ink will reproduce clearly on the offset plates.

If type is not available for headlines, they may be hand lettered. There is also a line of paper letters, known as Fototype and letters printed on waxed acetate known by such trade names as Art Type. These letters may be used for display matter. Fototype letters consist of individual characters printed on light card stock and made up into complete assortments. They come in various sizes and faces. The cardboard type characters are set and then mounted directly on the pasteup sheet. Acetate lettering is similar. The letters are cut from a sheet containing the master assortment and are mounted directly on the layout sheet one after another. The waxed backing acts as an adhesive for the letters.

In addition, there are several "headliner" machines on the market which produce display matter photographically. The heads are set in long lines or strips, which are then trimmed and pasted in place on the layout. You will probably have access to one of these machines. Chapter 16 contains further discussion of headline preparation.

HALFTONES.–Halftones cannot be pasted onto the layout with your type and line cuts, because they must be photographed through a halftone screen. Therefore, they are always shot as separate negatives and then spliced into the master (line) negative of the page before the plate is made. Only the shape and size of the halftone is indicated on the page layout. This is accomplished in several ways. The simplest method is to "mask out" the area where the halftone will be positioned by either india ink or black paper. Another method is to square off the space on the pasteup and put down a piece of red adhesive film and cut it to fit the halftone area. The camera photographs the red the same as black. The red cellophane is more expensive but is much easier to use and often more accurate. Red or black space on the pasteup appears as clear space on the negative. It serves as a window through which the platemaker can accurately position the halftone negative into the line negative.

There are three methods for submitting photographs, or original halftone material, to the printer:

1. If photos have been printed or cropped to the exact size they will appear in the newspaper (a one-to-one shot in printing terminology), they may be mounted in their predetermined position on a separate layout sheet. Therefore, you will submit two pasteups–one containing the line work and the other the halftones.

2. If photos are to be reduced or enlarged, they are submitted in the same manner as those for letterpress. They should be cropped (trimmed to remove unessential parts) and scaled. Cropping will be discussed later in this chapter.

3. If a halftone is to be of irregular shape the preparation procedure is somewhat different. In this case, the "window" for the platemaker can be made by pasting the actual photo in position on the line pasteup, attaching a clear acetate sheet over it and then, with red or black opaque paint, carefully painting in the area indicated by the outline of the photo under the acetate. There is also a special material which can be used to outline the illustration. It is acetate with a red coating. This red is translucent, and can be scraped away from the outside outline of the halftone, leaving the red shape for the camera to record as the window. If the job is very complicated, it is better to let the printer do this kind or preparation. A good printer will

advise you on the best method of preparing photos for photo-offset printing. All printers have different requirements.

Be sure to protect your pasteups carefully. If they are damaged–or if they get dirty–you may have to start over. It is a good idea to cover them with a tissue overlay and to protect them between layers of cardboard when taking them from one place to another.

## MIMEOGRAPH PRINTING

One of the most common methods of reproducing newspapers at sea is the mimeograph machine. Almost all daily presses are printed by this method, especially on smaller ships without a Multilith. Good, professional-looking weeklies and monthlies can also be turned out with mimeograph equipment.

The mimeographed newspaper has many advantages. The major ones are its low cost of production and ease of handling. A mimeograph stencil, if well prepared and properly handled, can reproduce from 3000 to 5000 copies. On small ships and activities where mimeograph is most likely to be used, this is far more than the number of copies usually needed.

All you need to get into the mimeographed newspaper business is a mimeograph machine, mimeograph ink and paper, a typewriter, stencils, correction fluid, a straight edge, and a stylus. Of course, there are more elaborate materials that will help you add a professional touch to your paper. Among these are a mimeoscope or illuminated tracing table, lettering guides, shading plates, and precut stencil drawings. But even with this full kit of equipment, your primary asset will be imagination.

While very few military commands have the equipment to electronically cut local photographs into mimeograph stencils, American Forces Press Service provides both pictures and cartoons for use in mimeo papers. In addition, anyone with art ability can easily draw or trace line art onto mimeograph stencils.

Preparing stencils for mimeographing is no more difficult than ordinary typing once the ribbon selector has been set to white. The stencil itself is very much like a piece of ordinary waxed paper. When the typewriter key strikes the paper, the wax spreads, or is cut through–leaving a hole the shape of the letter. The mimeograph machine consists essentially of feeding and delivery units and a perforated cylinder covered by a piece of cloth. Ink placed in this drum soaks through the perforations into the cloth covering. The finished stencil is mounted on the cylinder and when the machine is rotated the ink is forced through the cut portions of the stencil onto the paper.

### Care and Handling of Mimeographs

Before attempting to operate a mimeograph, study the operating manual prepared for the model of machine you are using. If you are using the mimeograph for the first time, get assistance from an experienced operator. The principle of operation is simple, but the machine is delicate. A minor mistake in operation or adjustment could spoil the appearance of your work.

If you are unfamiliar with a mimeograph but responsible for the care of one, a brief explanation of its parts and operating principle will be helpful.

Figure 17-4 illustrates the parts and operating principle of a mimeograph machine. At the top of the illustration is the stencil. Impressions in the stencil's surface, made by the typewriter or the stylus, permit ink to flow through the stencil when it is attached to the revolving cylinder.

The cylinder of the mimeograph is shown at B. Before the machine is started, ink is poured into this cylinder through an opening (point C). The stencil is attached to the circumference of the cylinder, D, which is then revolved, either electrically or by hand operation. (When the stencil is placed on the cylinder, care must be exercised to avoid wrinkling or tearing the stencil.) Below the cylinder is a roller, E, which revolves in the opposite direction from D. Paper from a pile, F, is aligned and fed into the machine one sheet at a time by the retainer and feed mechanisms. As the paper passes between the roller and the cylinder, it comes in contact momentarily with the stencil and receives the impression from the ink passing from the cylinder out through the stencil openings. More information on mimeograph printing will be presented later in this chapter under "Mimeograph Layout."

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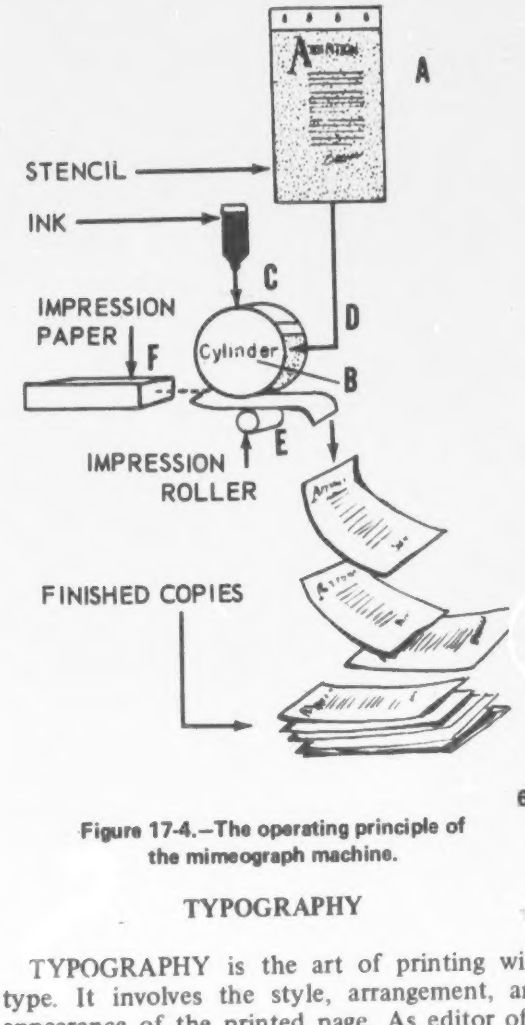

Figure 17-4.—The operating principle of the mimeograph machine.

## TYPOGRAPHY

TYPOGRAPHY is the art of printing with type. It involves the style, arrangement, and appearance of the printed page. As editor of a ship or station newspaper, you should be familiar with a few type terms.

### PRINTERS' MEASUREMENTS

Type size is measured in POINTS. One point is approximately one seventy-second of an inch. Twelve points equal one PICA. Points are used to measure the height of a letter of type. The width of a line of type is given in picas. Most newspaper columns are about 12 picas (2 inches) wide. Type ranges in size from 3 to 120 points. Your stories will usually be printed in 8 or 10 point type. Most of your headlines will range from 12 to 36 points. The depth of a column of type or art (measured down the page) is given in inches. A COLUMN INCH is one column wide and one inch deep; a photograph 2 columns wide and 3 inches deep occupies 6 column inches.

### TYPE CLASSIFICATION

Did you ever stop to think how many different kinds of handwriting you come across in a single day? Some are large and bold; some are weak; some small; some clear; and some are almost illegible. Type styles, called TYPE FACES, are much the same.

The first concern of selecting a type is, of course, clarity. Type must be legible. But there is more to it than that. Like handwriting, type faces reflect certain characteristics, such as refinement, dignity, boldness, or strength. Properly used, they can convey the feeling or mood of a message. They may be warm, brisk, dignified, modern, or old-fashioned—whatever is needed to emphasize or suggest the thoughts expressed in the copy.

Type can be used to attract the reader's attention. The use of large, bold faces is one of the most effective ways of stopping the eye. But large, bold type is difficult to read. It should be limited, to a few words, and should be followed by smaller, more legible faces that invite reading.

Most kinds of type have both capitals and small letters. Printers use the term UPPERCASE for capitals and LOWERCASE for small letters, terms that originated from the custom in shops where type is set by hand, of keeping the less-used capitals in the upper case and the small letters in the lower one.

As early as the 17th century, printers knew they had to organize their type faces in an efficient manner. So we have it that the largest category of classification is TYPE RACE. The six main races, or classes of type, are shown in figure 17-5.

ROMAN.—Roman is the type most commonly used for the text of magazines, newspapers, and books. It is chosen because everyone

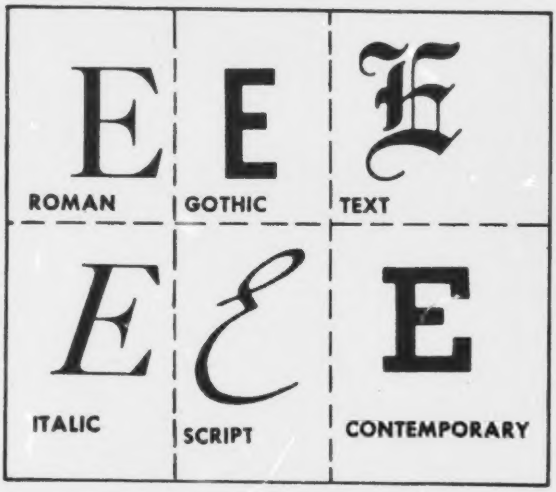

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Figure 17-5.—The six main classes of type.

is familiar with it and because it is the easiest to read in smaller sizes and lengthy articles.

Roman types are divided into two classifications: MODERN and OLDSTYLE. The chief difference between modern and oldstyle roman is found in the serifs (the little cross-strokes at the ends of the main lines of a letter). The oldstyle letter has soft, rounded serifs, while the modern letter has heavier shadings and thin clean-cut hairlines.

GOTHIC.—Study the difference between the roman letter and the gothic letter. You will notice that where the roman letter is composed of a series of thick and thin lines, the gothic letter is constructed of lines of even weight. It has no serifs; it is perfectly plain.

TEXT.—Text type is sometimes referred to as "Old English." Text was the first type style used in the history of printing. Although it is still used frequently, it is generally limited to a few lines of copy. As far as newspaper work is concerned, it should be limited to something formal, such as religious announcements, prayers, programs, and invitations.

ITALICS.—In italic type, the letters are slanted and made to match almost every roman, gothic, and contemporary type style in use today. They are used in text matter to show emphasis. Although italics were originally used for text, they were rather hard to read in lengthy articles, and are now used less and less for this purpose.

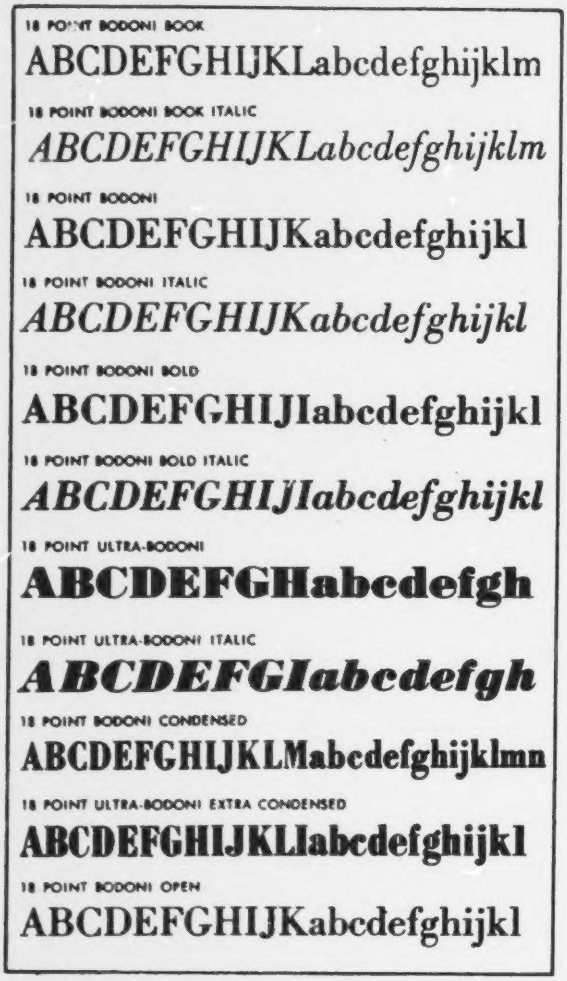
SCRIPT.—Script type faces have little connecting links or kerns that combine the letters and give them the appearance of handwriting. They are suitable for announcements and invitations.

CONTEMPORARY.—The past thirty years have been truly significant in typographic history. The old gothics have had their faces lifted, and everywhere new streamlined faces have appeared. Contemporary type refers to the thousands of modern, artistic faces that are used in a variety of ways such as advertisements, labels on cans and boxes, display composition, and TV commercials. The example of contemporary type shown in figure 17-5 is bold (heavy block), but the same group contains light face letters. In general, modern types tend more to the use of light faces.

From races, type is further categorized into type faces which are similar, though not exactly alike in design. These groups are called TYPE FAMILIES. Each family has a name and a certain basic family resemblance. Many type families are named for their creators such as Bodoni, Goudy; some names come from nations or regions: Caledonia, and Old English. Some families include dozens of type faces, all different in some way, yet all having general characteristics that unmistakably identify them as members of their particular family such as the Bodoni family in figure 17-6.

The next category refers to the weight, width, and angle of type. This category is called TYPE SERIES. When a series carries only the family name, with no adjectives indicating variations in width, weight, or angle, it may be assumed that the type is normal. The usual distinction is between big letters (called display or headline type) and small sizes (called body or text type).

TYPE FONT is the next category and it has all the letters, numbers, and characters necessary to set copy in one size of type.


18 POINT BODONI BOOK
ABCDEFGHIJKLabcdefghijklm
18 POINT BODONI BOOK ITALIC
ABCDEFGHIJKLabcdefghijklm
18 POINT BODONI
ABCDEFGHIJKabcdefghijkl
18 POINT BODONI ITALIC
ABCDEFGHIJKabcdefghijkl
18 POINT BODONI BOLD
ABCDEFGHIJIabcdefghijkl
18 POINT BODONI BOLD ITALIC
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18 POINT ULTRA-BODONI
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18 POINT ULTRA-BODONI ITALIC
ABCDEFGIabcdefgh
18 POINT BODONI CONDENSED
ABCDEFGHIJKLMabcdefghijklmn
18 POINT ULTRA-BODONI EXTRA CONDENSED
ABCDEFGHIJKLIabcdefghijkl
18 POINT BODONI OPEN
ABCDEFGHIJKabcdefghijkl

45.207(57)B

**Figure 17-6.—Some type faces from the Bodoni family.**

A modern newspaper uses one or two families of compatible type. It achieves variety in the series choice and point size.

## ORNAMENTS AND BORDERS

INITIAL LETTERS are large, ornate capital letters that are sometimes used at the beginning of a paragraph to dress up the page. They come in all sorts of styles.

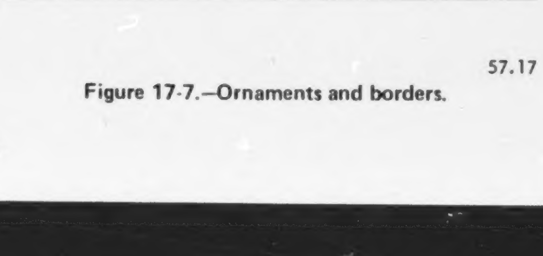
When an initial letter is used, the remainder of the word is generally capitalized. You may use either regular capital letters or slightly smaller capitals of the same style of type.

ORNAMENTS, such as stars (called dingbats in printer's lingo) and dots (called bullets), are used to add interest and beauty to a job. When using ornaments, you should always select something that goes well with the style or type that you are using. Above all, don't overdo them. Fancy types and decorations should be used only if they make your newspaper page more effective. Decoration, just for decoration's sake, was abandoned at the turn of the century in favor of simple harmony and balance.

BORDERS and RULES should be selected with the same care that is used in selecting a type face, because the same general principles of typography apply. Figure 17-7 shows some typical ornaments and borders.

A study of type size and classifications could take up an entire book. The basics presented here will help you both in preparing an attractive publication and in conversing with the printer. For all practical purposes, all you have to know is the answer to the question, "What kind of type is available to me?" A trip to your print shop will give you that answer. A wealth of additional information and illustrations on typography, if you wish to study the subject beyond your rating requirement, can be found in the rate training manual *Lithographer 3&2*, NAVTRA 10452-B.

BEST COPY AVAILABLE



57.17

**Figure 17-7.—Ornaments and borders.**

## NEWSPAPER DESIGN

Beyond the copy-editing and type-selection considerations discussed in this and preceding chapters are the techniques for putting the material together in such a way that your paper emphasizes what is important, makes an attractive appearance, and draws and hold the reader's eye. All of this is accomplished through good layout and makeup designed to achieve the best overall appearance and style of the publication and to allow the reader to obtain the maximum information in the shortest time.

Layout is the planning of the position and page on which each piece of copy or art will occupy in your publication, the decision as to the kinds of type to be used and how to use them, and the indicating of these plans on the layout sheets.

Make-up is normally the execution of that layout by the printer (the compositor), although sometimes the terms "layout" and "make-up" are used interchangeably. For instance, the name "make-up editor" is used on some newspapers instead of "layout editor." We will consider the two terms interchangeable.

## THE BLUEPRINT

The blueprint for a newspaper are its layout sheets which is a detailed plan or sketch showing the arrangement of art, heads, and copy to guide the compositor in making up the actual pages.

The layout is an absolute necessity if you are going to avoid the amateur editor's nightmare–finding out the day before publication that you have only 8 pages of material for a 12-page publication. What is more, if you piece together a publication at the last minute without a layout–throwing in an article here and a picture there–you will come up with a meaningless hodgepodge.

Whether one considers layout an art or simply a mechanical skill, it is clearly an involved, demanding function. A few "musts" for a good layout man are:

- He must have a keen news sense to know which stories to emphasize and how strongly.

- He must have a good working knowledge of typography.

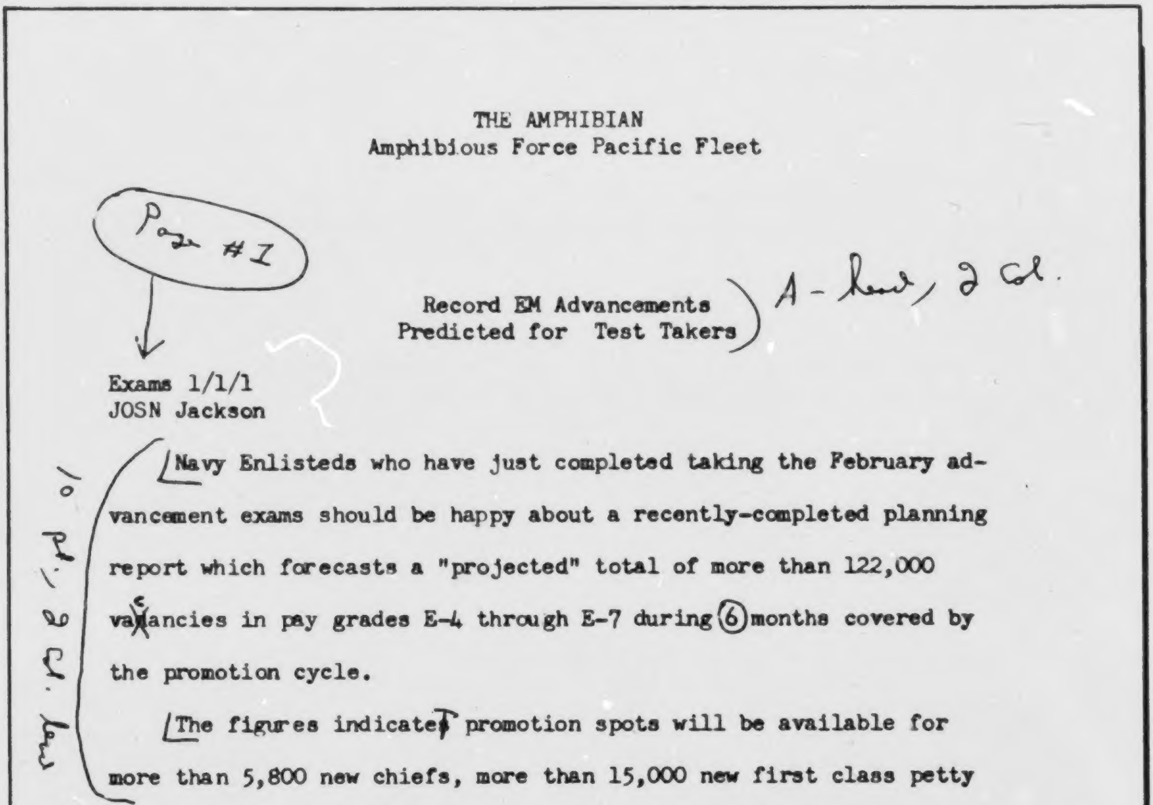
On ship and station newspapers, layout is usually handled by the editor. On large commercial dailies, front-page layout is usually done by one of the executive editors–managing editor, news editor, or copy chief–to ensure top-level emphasis of particular stories and ideas. Other pages are done by department editors (sports, feature, editorial) and by copy editors.

Remember your layout is your blueprint and blueprints are drawn to scale. So, start by making up a standard layout sheet showing the page with it's columns drawn either to scale or to size. (A layout sheet of actual page size is the easiest to use.) The layout sheet should be marked for column inches. The top of each page should allow space for showing the issue, the page, and the section of the paper. The best way to indicate which story goes where is to write in the story slug (the short identification line that goes right before the writer's name on a piece of copy. See figure 17-8. You can use keys for art and your headlines can be written in.

### Copy Fitting

As a layout man, you must be able to determine an approximate column inch size of a story from typewritten copy. By making a few simple calculations, you can determine beforehand how much space the typewritten copy will fill when it is set in type (on the basis of a 2" or 12 pica wide column). For most 8-point type, four typewritten lines (on a regular 8 × 10-1/2 sheet of paper) equal eight lines of set type, or one column inch in depth. If other than 8-point body type is used, check with your printer. He will furnish you with a simple fitting formula for all sizes and styles of type faces available to you, taking into consideration such things as variations in column widths, difference in typewriter letter characters, et cetera.

You must mark copy clearly with all necessary instructions to the typesetter before it is forwarded to the printer. A piece of copy must contain (if the printer is going to make up the entire page from your layout plan): a key to its



THE AMPHIBIAN
Amphibious Force Pacific Fleet

Page #1

Record EM Advancements
Predicted for Test Takers

A - head, 2 col.

Exams 1/1/1
JOSN Jackson

10 pt., 2 Col. lead

Navy Enlisteds who have just completed taking the February advancement exams should be happy about a recently-completed planning report which forecasts a "projected" total of more than 122,000 va~~x~~cancies in pay grades E-4 through E-7 during 6 months covered by the promotion cycle.

The figures indicate~~s~~ promotion spots will be available for more than 5,800 new chiefs, more than 15,000 new first class petty officers, nearly 42,000 second class POs and more than 58,000 third class petty officers.

bf

Last August, 103,000 promotions were forecast, and more than ~~105~~ 105,000 had earned their new stripes by december. The totals could go higher than the predicted 122,000 when the final returns are in, sometime this summer.

If qualified test-passers can be found to fit the predicted vacancies, the February tests seem likely to produce the largest crop of advancements since the Navy went to the bi-annual promotion cycle.

-more-

165.61

Figure 17-8.—A piece of copy may look like this when forwarded to the printer.

position in the layout, the type and size of headline according to a headline chart (see chapter 16), specifics on size and style of type face (if it varies from the standard body type previously agreed upon between you and the printer), and column width (1 column, 2 columns, etc.). Figure 17-8 is an example of a piece of copy marked for the printer.

After you have finished your layout, you should be able to relax. A good printer can make up your pages exactly as you want them from your blueprint as long as you provide all the information he needs.

Indicating on the layout sheet where each element will be placed (sometimes called dummying or roughing in) may be done as each segment of material is forwarded to the printer. You may also dummy just before press time, using your record of copy and art forwarded to the printer as a guide. Some printers will even give you rough proofs of galley type, headlines, and art and let you make a pasteup dummy on a layout sheet. Pasteup dummies ensure a high degree of accuracy in page makeup because they give the printer a better overall picture of what you want. Don't get a pasteup dummy confused with a pasteup for photo-offset work. A pasteup dummy is merely a guide for the printer; a pasteup for photo-offset is smooth copy to be photographed for printing.

This section has covered layout techniques for letterpress and offset printing, but most of the basic ideas discussed here can also be applied to mimeograph layout which will be taken up separately.

## Art Fitting

When working with art in newspaper layout, there are two important functions with which you must be familiar–CROPPING and SCALING.

Cropping is used when you want to reproduce only a portion of a picture. Pictures should be cropped to give them the desired size, emphasis, and composition. Pictures are also cropped to focus on one specific area of the picture to achieve a desired effect in makeup. A picture can be cropped to show the hugeness or smallness of things. A picture can also be cropped so as to delete a dead area in the picture. In the dead area a cutline, nameplate, flag or head, and story can be inserted. In cropping a picture in which you are trying to show who the people are, it is best not to crop through the joints because it makes the people look as if they are decapitated.

To crop a picture, you must mark off the unessential parts. This can be done in a number of ways:

- If the photograph or piece of artwork is expendable (you have several originals or the negative, or chances are the photo won't be used again), you can do your cropping on a paper cutter. This is the most accurate method and the one most commonly used by ship and station newspaper editors.

- When a section of a valuable photograph is to be reproduced, you may mask it by covering the picture face with a sheet of paper which has a window cut to expose the desired area.

- The margins of glossy prints may be marked with grease pencil or ink as shown in figure 17-9. Some printers prefer photos, or other art, that have been marked with ink since the grease pencil tends to come off on the glass of the copyboard when the job is photographed.

- You may also indicate the section of the picture to be used by outlining it with chinese white.

Grease pencil marks may be removed later with a dry cloth, and the chinese white with a damp cloth. It is difficult to completely remove the ink marks, but you can lighten them with a damp cloth or eraser.

If a picture or piece of art, after cropping, is to be reproduced in its exact size (as cropped), there will be no problem of layout fitting. All you have to do is key it to the position that you've left blank on the layout sheet and mark it "S/S" for same-size (or one-to-one).

However, if the picture is to be reduced or enlarged, scaling is the procedure for determining the pictures dimensions when reproduced.

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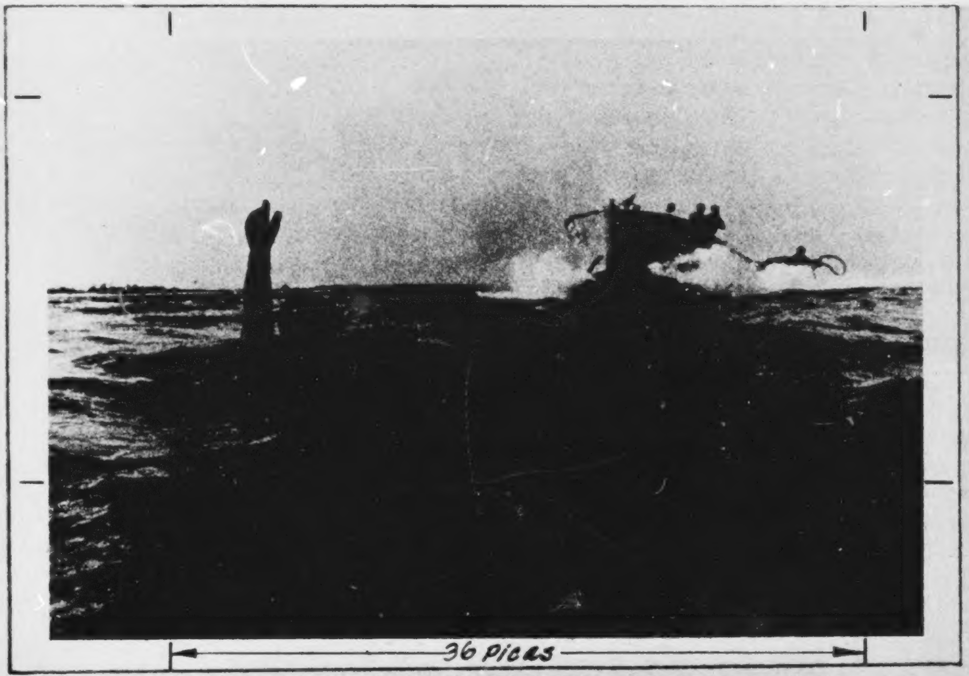
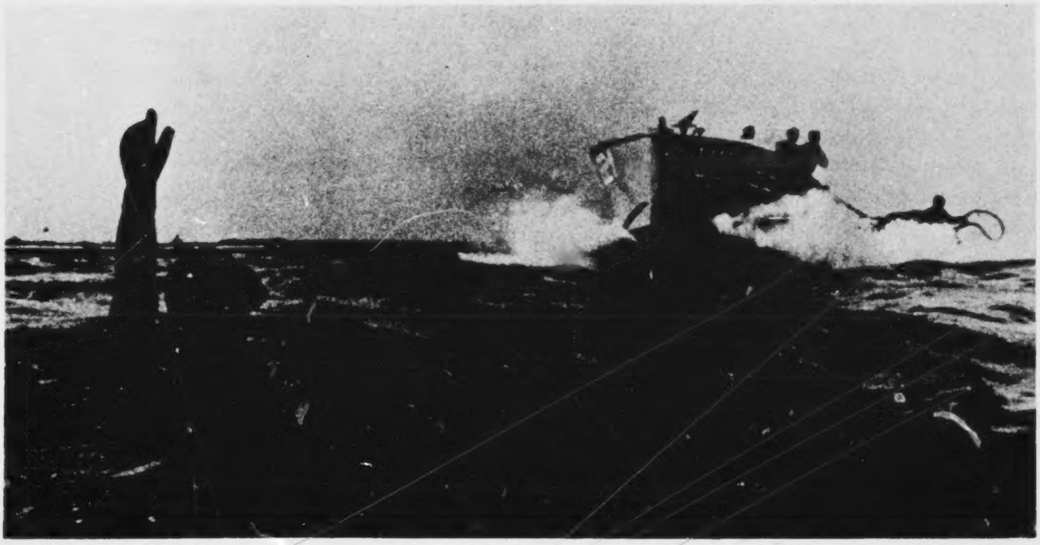


PHOTOGRAPH BEFORE REPRODUCTION. CROP MARKS ARE MADE IN THE MARGINS TO INDICATE THE AREA TO BE USED.



THIS IS HOW TOP PHOTO WILL APPEAR WHEN CROPPED AND REPRODUCED.

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Figure 17-9.—How to crop a photograph.

You must always remember that when the width of the photograph is increased or decreased, the height is also increased or decreased proportionately. When you know the width, you can calculate the new depth by using the following formula:

$$\frac{\text{original width}}{\text{increased or decreased width}} = \frac{\text{original height}}{\text{increased or decreased height}}$$

For example, suppose you have a photograph that is 3 inches wide and 6 inches deep. You wish to reduce it so that it will fit into one column (remember that an average newspaper column is 2 inches wide). To find the new depth that this photo will occupy on your layout, you simply substitute the figures in the formula:

$$\frac{3}{2} = \frac{6}{X}$$

Cross-multiplying, you get:

$$3x = 12, \text{ or } x = 4.$$

Therefore, your new depth when reproduced will be 4 inches.

Another simple method of scaling is illustrated in figure 17-10 (reduction) and figure 17-11 (enlargement).

The systems illustrated in figures 17-10 and 17-11 can also be used for fitting cold type composition in photo-offset layout. It is sometimes necessary to photograph cold type composition on a smaller scale so that it will fit into a certain area. Typewritten copy is frequently reduced by one-third or one-half of its original size. On rare occasions, it may be enlarged.

Scaling may also be done with a slide rule, scaling wheel (circular slide rule), or any one of many patented devices available. Most printers use the scaling wheel, such as the Robertson Percent-Eze, Jr. Calculator (which is accompanied with simple directions).

Photographs or other artwork must be appropriately marked so that the printer will know exactly what you want. Instructions are usually printed on the reverse of a photo with a grease pencil. For instance, you mark a photo "P1-A, reduce to 4 × 5" (width is always given first in art sizes). The "P1-A" is your key letting the printer know that you want the photo to appear on page one, fitted into a space designated "A" of the layout. It also tells him that you've scaled the photo and when reproduced, it will occupy a space 4" wide and 5 inches deep. Usually, an editor devises his own "key" system.

**Mimeograph Layout**

Most mimeographed newspapers have either two or three columns to a page. Special newspaper stencils are available commercially with two and three columns marked on them. With the three-column format it is easier to vary page layout and keep it attractive to the eye. Also, the three-column format tends to look more like a newspaper and less like a hastily-put-together news letter.

The American Forces Press Service has a service through which you can get a professional-looking nameplate made for your mimeographed newspaper if you send them a sketch of what you have in mind. They can furnish you stencils with your nameplate precut into them, so that it appears neat and uniform in every issue. Care should be taken in designing the nameplate. For the most part, the more simple and uncluttered it is, the better.

Use layout sheets for a mimeographed paper the same as you do for letterpress and offset. Simple, sharply defined headlines with sufficient white-space framing them will break up your body type. Smaller heads can be set in all caps on the typewriter.

If you want your paper to look really sharp and professional, justify the right-hand margin, as in figure 17-12. Justifying is not difficult and can be done on your layout sheet. Type the copy in the columns until it almost fills the line. Where there are extra spaces left over, fill them in with slants. Then, when you are cutting the stencil for the press run, compensate for these leftover spaces by inserting extra spaces between words. This same system is used, of course, in cold type composition for offset lithography (both direct image and photo-offset).

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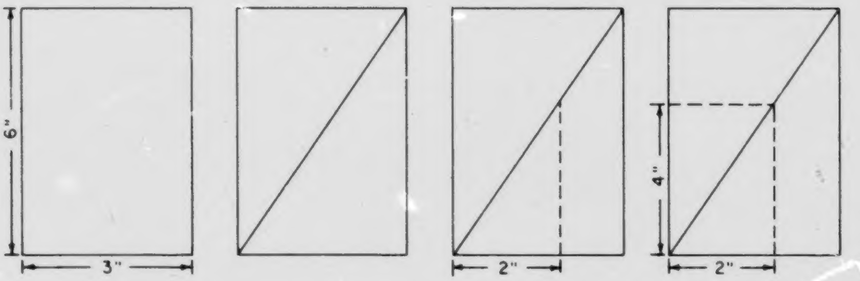

SUPPOSE YOU HAVE A PHOTO 3" WIDE AND 6" DEEP. YOU WISH TO REDUCE IT TO FIT INTO A 2" COLUMN. FIRST, DRAW A RECTANGLE THE EXACT SIZE OF THE PHOTO.

THEN, DRAW A DIAGONAL FROM THE LOWER LEFT CORNER TO THE RIGHT UPPER CORNER.

MEASURE OFF 2" ON YOUR BOTTOM LINE AND DRAW A BROKEN LINE AT A RIGHT ANGLE FROM IT TO THE DIAGONAL LINE.

COMPLETE THE RECTANGLE AND MEASURE THE SPACE. IT IS THE AREA YOUR PHOTO WILL OCCUPY WHEN REDUCED.

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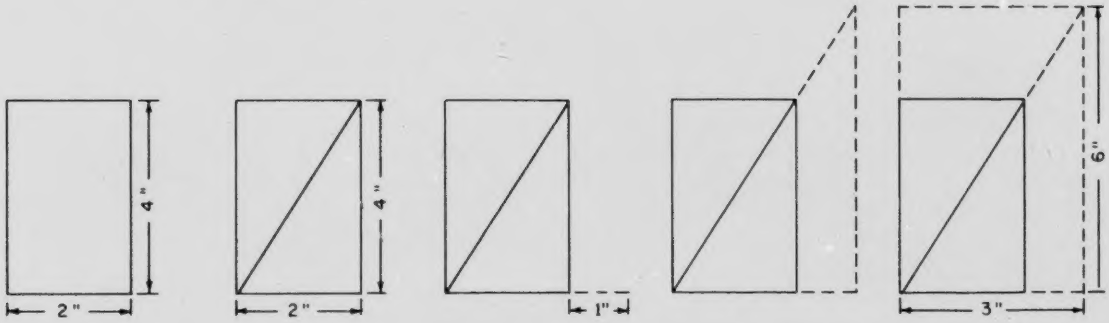
Figure 17-10.—Scaling for reduction.



SUPPOSE YOU HAVE A PHOTO 2" WIDE AND 4" DEEP, WHICH YOU WISH TO ENLARGE TO 1-1/2 COLUMNS WIDE (OR 3").

DRAW A RECTANGLE 2" X 4" AND RUN A DIAGONAL ACROSS IT.

EXTEND THE BASE 1", WITH A BROKEN LINE.

DRAW THE BROKEN LINE AT A RIGHT ANGLE TO THE BASE LINE AS BEFORE. EXTEND THE DIAGONAL LINE TO MEET IT.

COMPLETE THE RECTANGLE AND YOU WILL HAVE YOUR NEW DEPTH.

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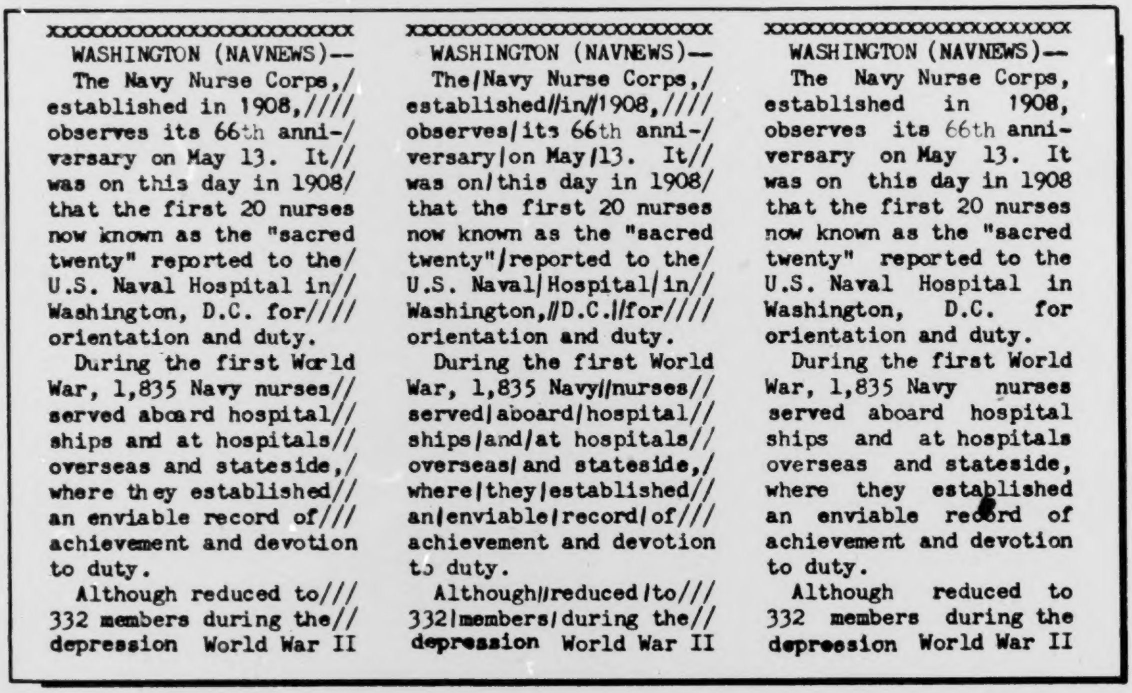
Figure 17-11.—Scaling for enlargement.



```
xxxxxxxxxxxxxxxxxxxxxxxxx
  WASHINGTON (NAVNEWS)--
  The Navy Nurse Corps,/
established in 1908,////
observes its 66th anni-/
versary on May 13.  It//
was on this day in 1908/
that the first 20 nurses
now known as the "sacred
twenty" reported to the/
U.S. Naval Hospital in//
Washington, D.C. for////
orientation and duty.
  During the first World
War, 1,835 Navy nurses//
served aboard hospital//
ships and at hospitals//
overseas and stateside,/
where they established//
an enviable record of///
achievement and devotion
to duty.
  Although reduced to///
332 members during the//
depression  World War II
```

```
xxxxxxxxxxxxxxxxxxxxxxxxx
  WASHINGTON (NAVNEWS)--
  The/Navy Nurse Corps,/
established//in//1908,////
observes/its 66th anni-/
versary/on May/13.  It//
was on/this day in 1908/
that the first 20 nurses
now known as the "sacred
twenty"/reported to the/
U.S. Naval/Hospital/in//
Washington,//D.C.//for////
orientation and duty.
  During the first World
War, 1,835 Navy//nurses//
served/aboard/hospital//
ships/and/at hospitals//
overseas/and stateside,/
where/they/established//
an/enviable/record/of///
achievement and devotion
to duty.
  Although//reduced/to///
332/members/during the//
depression  World War II
```

```
xxxxxxxxxxxxxxxxxxxxxxxxx
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was on  this day in 1908
that the first 20 nurses
now known as the "sacred
twenty"  reported to the
U.S. Naval  Hospital  in
Washington,   D.C.   for
orientation and duty.
  During the first World
War, 1,835 Navy   nurses
served  aboard  hospital
ships  and  at hospitals
overseas  and stateside,
where  they  established
an  enviable  record  of
achievement and devotion
to duty.
  Although   reduced  to
332  members  during the
depression  World War II
```

57.29

Figure 17-12.—How to justify copy on a typewriter.

In planning page layout for a mimeographed newspaper, do not be stingy with "white space;" however, don't overuse it. Space is a premium in the mimeographed newspaper, and white space should be used where it will do the most good.

Experienced editors of mimeographed newspapers have found that informal balance–(type groupings are balanced against art, art against boxes, etc.)–has movement, life, and vitality. Boxes occasionally lend color and emphasis to a page, but one–or two at the most–will be plenty. Comic strips, if used, look best at the bottom of inside pages.

Ears, small boxes at either side of the flag, can be used to carry information like slogans or short announcements. But, beware of wasting space on ears unless you have something worthwhile to say.

Drawings can be used in the mimeographed newspaper and will add to its appearance. Some people prefer to make free-hand drawings, cutting into the stencil with a mimeograph stylus–a sharp pointed instrument designed to cut through the wax layer of the stencil. You can also trace ready-made designs in much the same way.

Headlines are cut into the stencil using the stylus and plastic lettering guides with the letters cut out of them. By following the lines of the letter in the lettering guide, you can make neat, uniform headlines. Already prepared artwork (both line and halftone) is available for military newspapers. The American Forces Press Service (AFPS) supplies precut stencils for this purpose to all ship or station newspapers, on request. By following simple instruction, it is possible to cut out the portion of the precut stencil to be used and "strip" it into the newspaper stencil.

Another way of varying the appearance of the mimeographed page is through the use of shading or backgrounds made by using "screen plates" available from mimeograph supply dealers. The screen plates are pieces of hard plastic with a pattern on one side. By rubbing a blunt stylus on portions of the stencil against the screen plate, you can cut the design into the stencil. Screen plate designs are varied—crisscross, dotted, lined, et cetera.

Black is the most commonly used mimeograph ink, and for the purpose of routine newspaper work, it will be quite adequate. For special effects, it is possible to use other colors, and a mimeograph dealer can supply you with information about using colored inks in mimeographing.

Neatness is the key word in preparing the stencil. The neater the paper, the more professional it looks. The reader is likely to associate—consciously or unconsciously—care in producing the newspaper with care in reporting. A mimeographed newspaper can present its news as accurately and clearly as a printed newspaper, but it must be neat and professional looking to assure reader confidence.

In addition to the obvious steps of being neat, getting art in straight, lining up headlines properly, keeping the margins straight, et cetera, you should be careful in typing the copy on the stencil.

The first step in typing should be to clean the typewriter keys. Dirty keys make fuzzy letters on the stencil. Make sure the ribbon setting is on "white," which prevents the ribbon from coming up between the typewriter key and the stencil. This setting, which most typewriters have, is the proper setting for stencil cutting. If this setting is not used, the keys will not cut deeply enough into the stencil for the ink to get through properly.

A plastic sheet (available through mimeograph dealers) used over the stencil will help prevent you from cutting too deeply into the stencil. If you do not use the plastic sheet, the centers may be cut out of certain letters—o's and e's and p's—leaving ugly black spots on the final copies. Try to proofread and make corrections while the stencil is still in the typewriter. Stencils can be corrected easily by using a standard stencil correction fluid. Once the fluid has dried, the correction can be typed in immediately.

Additional information about mimeographed newspaper layout is available in the *Armed Forces Newspaper Guide*. Also, mimeograph supply dealers will be glad to furnish you with information about how you can improve your paper.

## NEWSPAPER MAKEUP

Newspaper makeup is defined as the design of a newspaper page or the manner in which, pictures, headlines, and news stories are arranged on a page (figure 17-13).

The objectives or purposes or makeup are to indicate the importance of the news, make the page easy to read, and make the page attractive.

Your readers know that stories with large headlines are more important than those with small headlines.

### The Front Page Focal Point

Each page of a newspaper has a focal point, which is a point on the page to which the reader normally looks for the most important story. Reader habits, a newspaper's policy or style, and advertisement can dictate the focal point of a newspaper.

On the front page of most daily newspapers, the focal point is generally in the upper right-hand corner. This position may seem to conflict with the usual upper left-hand corner as dictated by books and other periodicals. Americans have been trained to read from left to right and top to bottom, but newspaper practices and reader habits have all but altered this pattern on many newspaper front pages. Through the use of banner headlines which extended more than half the width of the page, readers have been trained to seek the upper right-hand corner of the front page. Newspaper readers begin their reading by following the banner headline across the page and continuing down the right-hand side of the page. Therefore, many newspaper readers have come to expect the most important story in each issue to appear or touch in the upper right-hand corner of the front page.

Today, the right-hand focal point isn't as important to makeup editors as in the past because fewer newspapers use a banner headline every issue on the lead story. However, many newspapers still place their most important story in the upper right-hand corner of the front page because of established practices.

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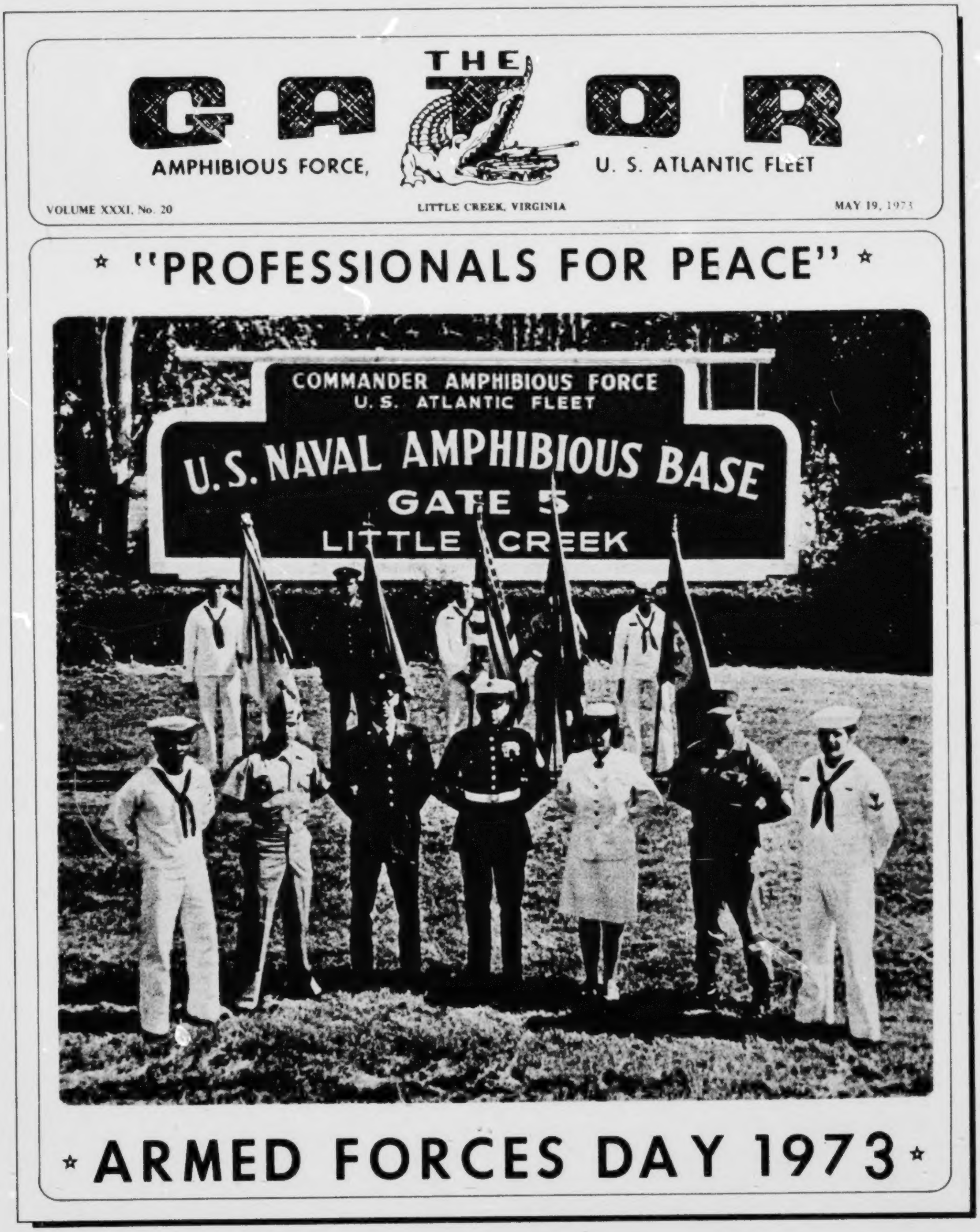

THE GATOR

AMPHIBIOUS FORCE, U. S. ATLANTIC FLEET

VOLUME XXXI, No. 20 LITTLE CREEK, VIRGINIA MAY 19, 1973

★ "PROFESSIONALS FOR PEACE" ★

COMMANDER AMPHIBIOUS FORCE
U. S. ATLANTIC FLEET
U.S. NAVAL AMPHIBIOUS BASE
GATE 5
LITTLE CREEK

★ ARMED FORCES DAY 1973 ★

165.246

Figure 17-13.—Good newspaper page makeup indicates the importance of news, and makes the page attractive and easy to read.

Some newspaper editors use the upper left-hand corner as the focal point. These editors feel that readers have been trained in school to read from left to right, so why shouldn't they read a newspaper that way. Other editors use the upper center of the front page as the focal point. Only time will tell which is the best focal point on the front page.

### Inside Page Focal Point

On the inside pages the focal point is the upper left-hand corner if there are no advertisements. Therefore, the focal point is influenced by a newspaper reader's natural sight tendencies and is not hampered by customs.

On inside pages with advertising, the way ads are placed on the page influences the position of the focal point. The focal point is always opposite the lower corner of the page that is anchored by the largest mass of advertising.

### Makeup Lines

You will use vertical, diagonal, circular, and horizontal lines in makeup work.

- The vertical line is used to get the reader to read up and down the page. The line is carried out on the page by displaying stories, headlines, and pictures vertically on the page. It is characteristic of the makeup of newspapers in early America. It is still used to a limited degree in making up newspapers today.

- The DIAGONAL LINE is used in newspaper makeup to get the reader to read through the page. The line is carried out on the page by displaying headlines and pictures on the page so that together they form a diagonal line from the upper left-hand corner to the lower right-hand corner of the page. Also a page can contain a double diagonal by forming another diagonal in the opposite direction from the first. The diagonal line lends a sense of rhythm to the page. It is characteristic of many of today's newspapers.

- The CIRCLE is used in newspaper makeup in an attempt to get the reader to read around the page. The line is carried out on the page by displaying stories, headlines, and pictures on the page so that the reader sees each being as important as the other thereby creating a tendency on the reader's part to read all the stories. The circle is used to a limited degree in newspapers today.

- The HORIZONTAL LINE is used in newspaper makeup to get the reader to read back and forth on the page. The line is carried out by displaying stories, headlines, and pictures horizontally on the page. The horizontal line is a post World War II development and is probably the most striking change in the appearance of newspapers in this century. It is characteristic of many present day newspapers.

### Makeup Patterns

Newspaper makeup falls into one of several basic patterns:

(1) In FORMAL BALANCE makeup the page is divided vertically in half. Each element to be placed on one side of the vertical center line is duplicated by the same treatment of elements at the same point on the opposite side of the line. The vertical line is the type of line used in formal balance makeup. In this type makeup there are two lead stories and both are usually of equal importance. See figure 17-14A.

- Formal balance makeup forces the news into a formula, and doesn't distinctly tell the relationships, values, and relative worth of the news.

- Formal balance makeup creates an artificial looking page, and the makeup is the dominant factor on the page.

- Most of the newspapers using formal balance makeup vary its use often enough to escape the deadening effect of sameness.

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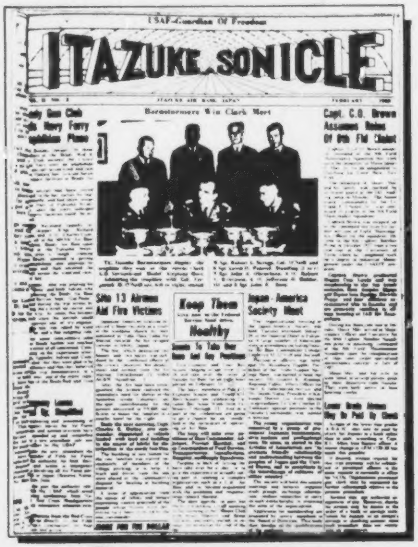


USAF-Guardian Of Freedom

ITAZUKE SONICLE

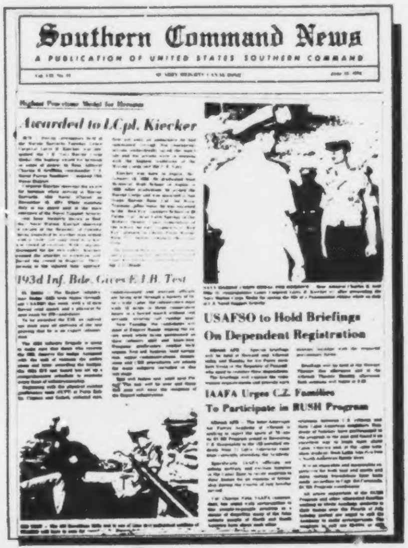
Barnstormers Win Clark Meet

Site 13 Airmen Aid Fire Victims

Keep Them Healthy

Japan-America Society Meet

Ⓐ FORMAL BALANCE



Southern Command News

A PUBLICATION OF UNITED STATES SOUTHERN COMMAND

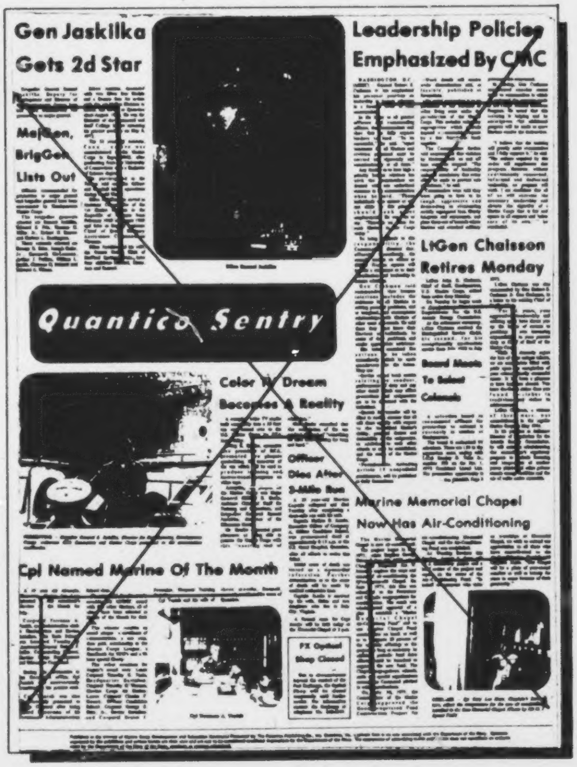
Awarded to LCpl. Kiecker

193d Inf. Bde. Gives E.I.B. Test

USAFSO to Hold Briefings On Dependent Registration

IAAFA Urges C.Z. Families To Participate in RUSH Program

Ⓑ QUADRANT



Gen Jaskilka Gets 2d Star

MajGen, BrigGen Lists Out

Leadership Policies Emphasized By CMC

LtGen Chaisson Retires Monday

Board Meets To Select Colonels

Quantico Sentry

Color TV Dream Becomes A Reality

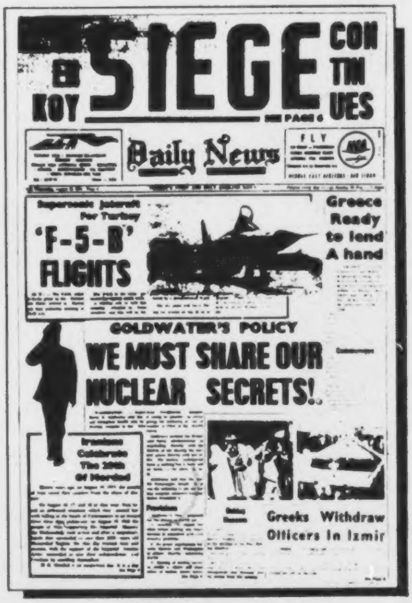
Officer Dies After 3-Mile Run

Marine Memorial Chapel Now Has Air-Conditioning

Cpl Named Marine Of The Month

PX Optical Shop Closed

Ⓒ BRACE OR FOCUS



ERKOY SIEGE CONTINUES

Daily News

Supersonic Jetcraft For Turkey 'F-5-B' FLIGHTS

Greece Ready to lend A hand

GOLDWATER'S POLICY WE MUST SHARE OUR NUCLEAR SECRETS!

Greeks Withdraw Officers In Izmir

Ⓓ CIRCUS

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Figure 17-14.–Newspaper front pages showing the use of (A) Formal Balance, (B) Quadrant, (C) Brace or Focus, and (D) Circus makeup.

(2) In INFORMAL BALANCE makeup the page is divided vertically in half. Each element to be placed above the horizontal fold of the page on one side of the vertical center line is duplicated by the same treatment of elements at the same point on the opposite side of the line. But as you move below the fold of the page this exact duplication drops off. The vertical line is the type of line used in informal balance makeup. In this type of makeup there are two lead stories and both usually are of equal importance.

- Informal balance makeup enables the editor to vary his makeup as necessary to prevent distortion of the news.

- Since the informal balance makeup deviates somewhat from a prescribed formula, it makes a more interesting looking page than a page displaying formal balance makeup.

(3) In QUADRANT makeup the page is divided into four quarters and a major element (picture or headline) which is an eye-stopper, is placed in each quarter so that diagonal quarters balance each other. The diagonal line then is the type line used in quadrant makeup. In this type of makeup the lead story is placed in the upper left-hand corner or the upper right-hand corner, depending on which is being used as the page's focal point. See figure 17-14B.

- Quadrant makeup formalizes quarter-page balance.

- Quadrant makeup is useful for giving equal display to equally good stories.

(4) In BRACE or FOCUS makeup the page is made up by placing headlines and pictures on the page so as to form a diagonal line from the upper left-hand corner to the lower right-hand corner and by using strong typographical display in the upper right-hand corner for sharp emphasis. The diagonal line is the type of line used in focus or brace makeup. In this type of makeup the lead story is placed in the upper right-hand corner as shown in figure 17-14C.

Focus and Brace makeup is the most traditional of all contemporary newspaper page makeup. Certain letter or figure patterns can be seen on the Focus and Brace page. Note in figure 17-14C that the figure 7 is seen in the layout pattern. Also note that by stair stepping copy, attention is focused on the corners or they are braced up.

- Brace or focus makeup is useful when you have one story that outweighs any other in news value.

- Brace or focus makeup is useful in getting readers to read through the page.

(5) In Circus makeup, which is also called RAZZLE-DAZZLE makeup, the page is made up by placing elements on the page so that all elements scream for the reader's immediate attention; therefore, there is no focus of interest on the page. The circle is the type of line used in circus makeup. In this type of makeup the lead story is placed in the upper left-hand corner or the upper right-hand corner depending on which you are using as the page's focal point. See figure 17-14D.

- Circus makeup is probably the most difficult type of makeup to use successfully, because very seldom can a page be made up so that no one item stands out above any other.

- Circus makeup is characterized by immense type, large art masses arrayed in unorthodox shapes and positions, use of colored ink for headlines, use of white space, movement of the nameplate to a minor spot on the page, use of widely varying headline type faces with emphasis on the boldest weights and preference for multicolumn displays.

(6) In HORIZONTAL makeup the page is made up by placing elements on the page so that the majority of the elements present a horizontal display. In this type of makeup the lead story is placed in the upper left-hand corner or the upper right-hand corner, depending on which you are using as the page's focal point. See figure 17-15.

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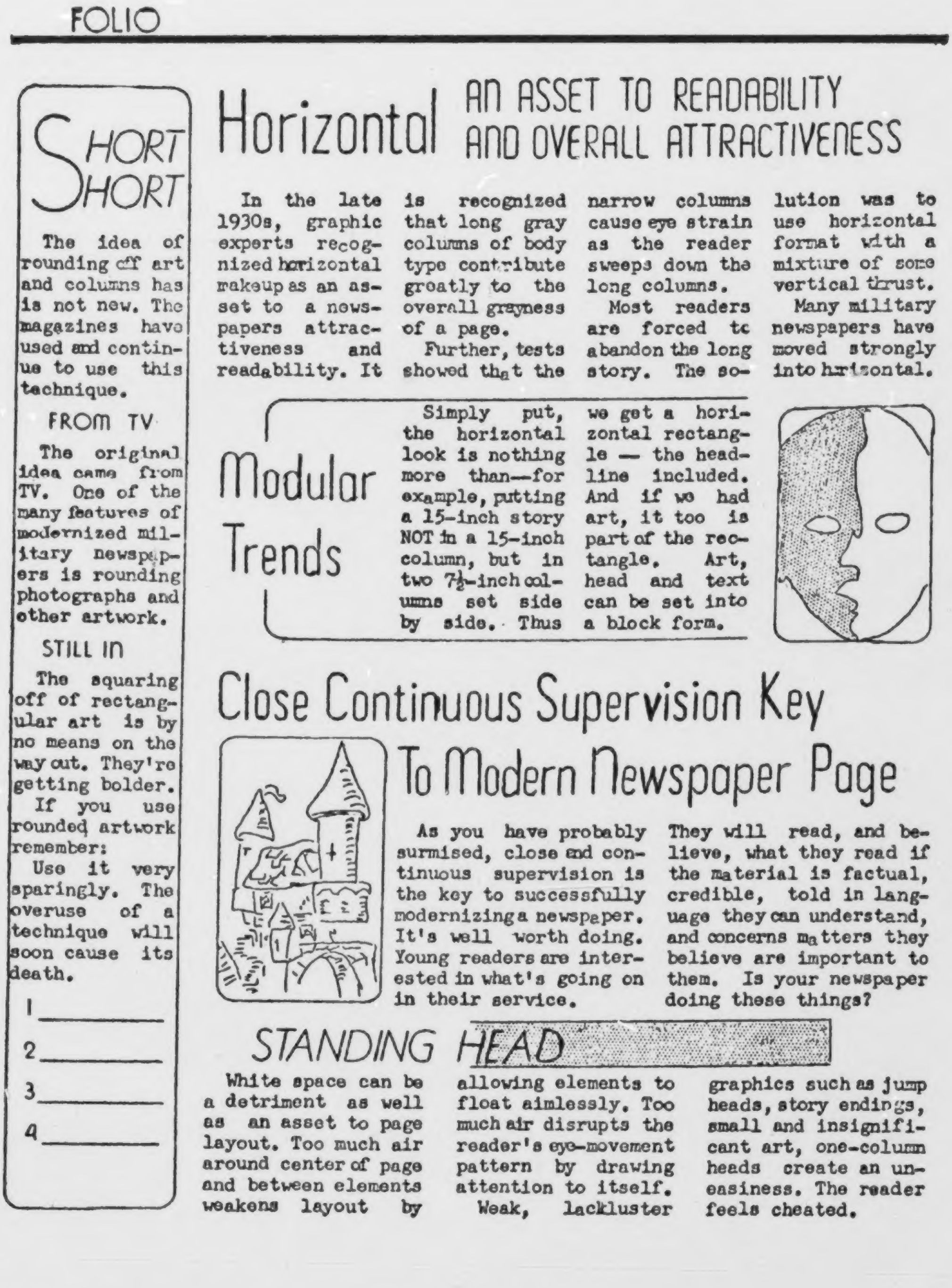

FOLIO

## SHORT SHORT

The idea of rounding off art and columns has is not new. The magazines have used and continue to use this technique.

FROM TV

The original idea came from TV. One of the many features of modernized military newspapers is rounding photographs and other artwork.

STILL IN

The squaring off of rectangular art is by no means on the way out. They're getting bolder.

If you use rounded artwork remember:

Use it very sparingly. The overuse of a technique will soon cause its death.

1 ____________

2 ____________

3 ____________

4 ____________

## Horizontal AN ASSET TO READABILITY AND OVERALL ATTRACTIVENESS

In the late 1930s, graphic experts recognized horizontal makeup as an asset to a newspapers attractiveness and readability. It is recognized that long gray columns of body type contribute greatly to the overall grayness of a page.

Further, tests showed that the narrow columns cause eye strain as the reader sweeps down the long columns.

Most readers are forced to abandon the long story. The solution was to use horizontal format with a mixture of some vertical thrust.

Many military newspapers have moved strongly into horizontal.

## Modular Trends

Simply put, the horizontal look is nothing more than—for example, putting a 15-inch story NOT in a 15-inch column, but in two 7½-inch columns set side by side. Thus we get a horizontal rectangle — the headline included. And if we had art, it too is part of the rectangle. Art, head and text can be set into a block form.

## Close Continuous Supervision Key To Modern Newspaper Page

As you have probably surmised, close and continuous supervision is the key to successfully modernizing a newspaper. It's well worth doing. Young readers are interested in what's going on in their service. They will read, and believe, what they read if the material is factual, credible, told in language they can understand, and concerns matters they believe are important to them. Is your newspaper doing these things?

## STANDING HEAD

White space can be a detriment as well as an asset to page layout. Too much air around center of page and between elements weakens layout by allowing elements to float aimlessly. Too much air disrupts the reader's eye-movement pattern by drawing attention to itself.

Weak, lackluster graphics such as jump heads, story endings, small and insignificant art, one-column heads create an uneasiness. The reader feels cheated.

165.248

Figure 17-15.—Horizontal makeup is an asset to a newspapers attractiveness and readability.

- Horizontal makeup provides strong horizontal units with a few vertical displays for contrast.

- Horizontal makeup is characterized by large multicolumn headlines, large horizontal pictures, white space and odd-column measures.

(7) In FUNCTIONAL makeup the page is made up according to no set pattern, and it is based on presenting the day's news in the way that will be most appealing and convenient to the reader. The vertical line, diagonal line, circle, or horizontal line could be the type of line used in functional makeup. In this type of makeup the lead story is placed in the upper left-hand corner.

- Functional makeup always lets the news dictate the makeup.

- Functional makeup is characterized by few banner headlines, stories that run over the nameplate, short and floating nameplates, no decks on headlines, more and larger pictures, no jumps, use of kickers, and use of down-style headlines.

(8) In MAGAZINE makeup the page is made up according to no set pattern, and it is based on presenting the day's news in a way that will appeal artistically to the reader. The vertical line, diagonal line, circle, or horizontal line could be the type of line used in magazine makeup. The lead story is placed in the upper left-hand corner or the upper right-hand corner, depending on which you are using as the page's focal point.

- Magazine makeup uses a mix of news and artistic pictures.

- Magazine makeup is characterized by headlines and stories, headlines and descriptions of what stories are about, and headlines and page numbers of stories.

(9) TOTAL DESIGN newspapers are those that generally follow a single theme, use free-form front pages, large art and news form to fit the purpose of the page.

The "TV Crop", or rounding of picture corners is one concept employed in total design, another is "windowing", surrounding the entire page with a thin border. (See figure 17-13.) Both are used to increase visual impact.

Figures 17-13, 17-15, and 17-16 are examples of Total design. Note that stories on these pages tend to flow left to right rather than up and down. Also that headlines styles tend to be more varied.

(10) MODULAR DESIGN makeup employs the concept of vertical and horizontal rectangles or building blocks such as those used in figures 17-13, 17-15, and 17-16.

**Newspaper Formats**

There are three formats used in ship and station newspapers: full format, tabloid, and magazine or compact, as illustrated in figure 17-17.

A newspaper's format is the shape, size, and general physical form of the publication.

- A FULL-FORMAT newspaper is one which measures 16 or 17 inches in width and 21 to 22 inches in depth. A full-format newspaper can be made up so as to have five columns, six columns, seven and one-half columns, eight columns or nine columns.

- A TABLOID newspaper is about half the size of a full-format newspaper. It measures 10 to 12 inches in width and 14 to 18 inches in depth. A tabloid format newspaper can be made up so as to have two, three, four, five, five and one-half, and six columns.

- A MAGAZINE-FORMAT or COMPACT newspaper is about half the size of a tabloid newspaper. It measures 7 to 8 inches in width and 10 to 11 inches in depth. It can be made up so as to have one column, two columns, and three columns.

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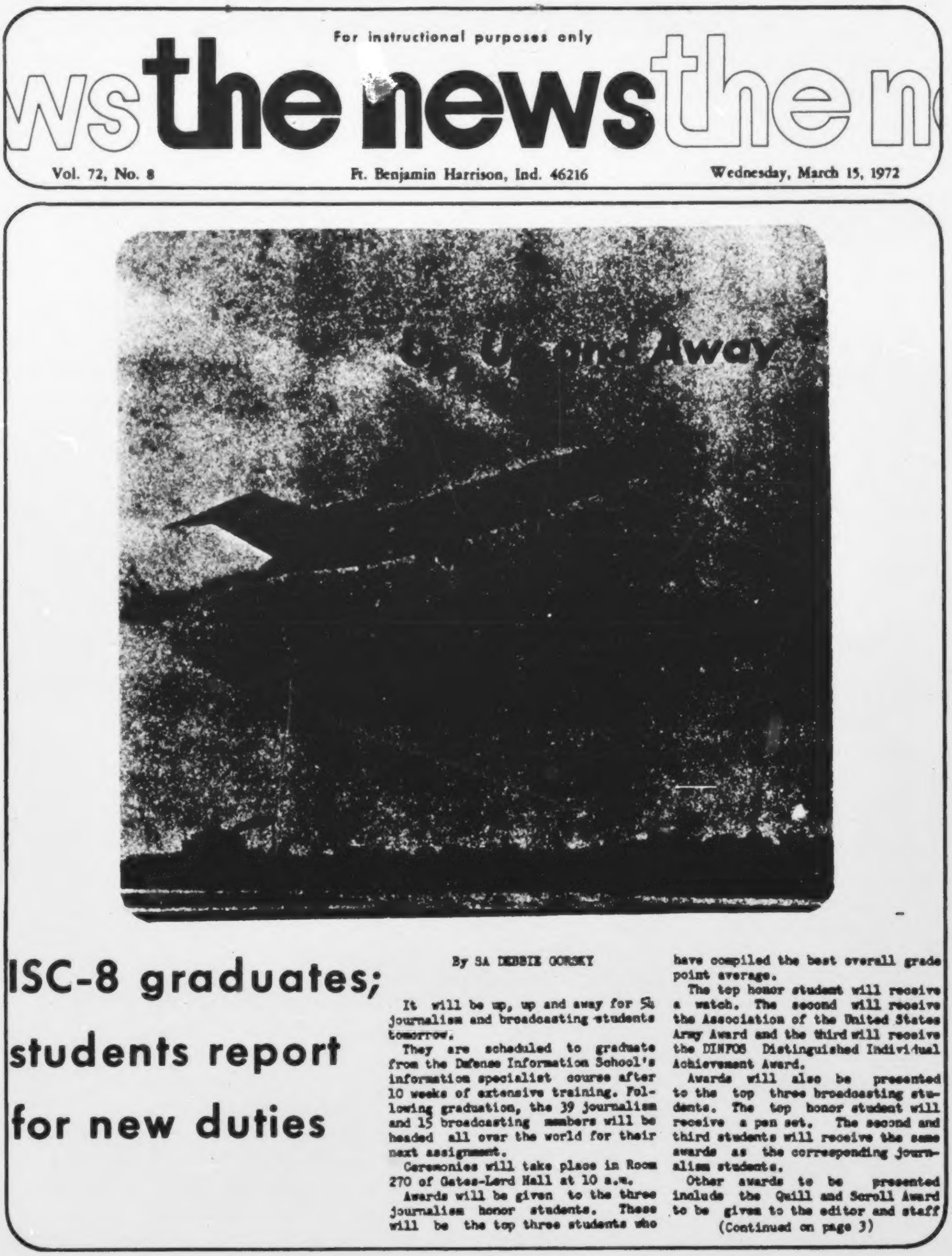
Up, Up and Away

For instructional purposes only

wsthe newsthe n

Vol. 72, No. 8 Ft. Benjamin Harrison, Ind. 46216 Wednesday, March 15, 1972

## ISC-8 graduates; students report for new duties

By SA DEBBIE GORSKY

It will be up, up and away for 54 journalism and broadcasting students tomorrow.

They are scheduled to graduate from the Defense Information School's information specialist course after 10 weeks of extensive training. Following graduation, the 39 journalism and 15 broadcasting members will be headed all over the world for their next assignment.

Ceremonies will take place in Room 270 of Gates-Lord Hall at 10 a.m.

Awards will be given to the three journalism honor students. These will be the top three students who have compiled the best overall grade point average.

The top honor student will receive a watch. The second will receive the Association of the United States Army Award and the third will receive the DINFOS Distinguished Individual Achievement Award.

Awards will also be presented to the top three broadcasting students. The top honor student will receive a pen set. The second and third students will receive the same awards as the corresponding journalism students.

Other awards to be presented include the Quill and Scroll Award to be given to the editor and staff

(Continued on page 3)

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Figure 17-16.–Total design makeup uses "TV crops" and "windowing" to increase the visual impact of a newspaper page.

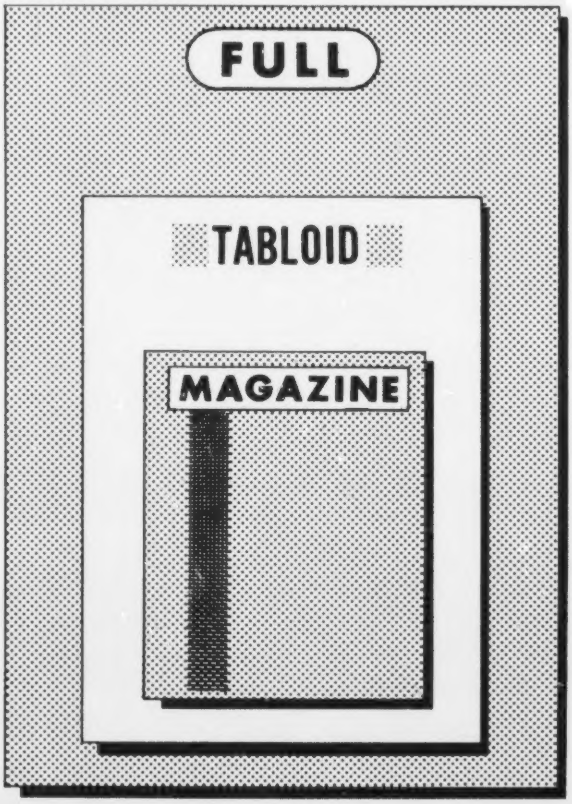

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**Figure 17-17.—Ship and station newspapers fall in one of three formats, full-format, tabloid or magazine.**

### Design Concepts

The concepts of design used in makeup are balance, contrast, rhythm, unity, and harmony.

In the BALANCE concept the editor tries to balance heads against heads, pictures against pictures, stories against stories, and artwork against artwork. This balance, however, is a relative balance, and it is not measurable but is something gauged in the viewer's mind. Therefore, the editor has to feel rather than measure the balance for a page. This feeling is one that is developed by experience. The makeup editor looks at the page as a whole and then tries to achieve a relative balance in either the horizontal or vertical halves of the page.

In the CONTRAST concept the editor strives to separate display items so that each gets the attention it deserves on the page. The editor uses type, headlines, pictures, white space, and color to achieve contrast.

- Contrast can be achieved with type by contrasting regular type with boldface type.

- Headlines can be contrasted by using bold, black, full-column heads with headlines with kickers or heads that are indented and by contrasting roman type with italic type.

- Contrast with pictures can be achieved by contrasting verticals with horizontals or by contrasting small column widths with large column widths.

- Contrast through color can be achieved by contrasting black type with color boxes, pictures, and heads.

In the RHYTHM concept the aim is to get the reader to move from one element to another element on the page. Rhythm is achieved in newspaper makeup by staggering headlines, stories, and pictures on the page.

The UNITY concept of newspaper makeup is used to tie the page together; therefore, the page is not divided into one, two or more sections.

- A page that lacks unity is called a paneled page.

- The way to avoid paneled pages is to cross the column gutters with headlines and pictures in the middle ares of the page.

The HARMONY concept is used to give a newspaper a standard appearance from day to day. The harmony generally refers to typographic harmony.

- Use only one, or maybe two, type faces with romans and italics to achieve harmony on a page. If more than one face is used, there should be a contrast between the two. Two faces that resemble each other seldom work well together.

- Never have five or more different type faces on a page.

## PICTURE STORY LAYOUT

The picture story layout is a special challenge to a layout man. A good picture story is a logical, well-organized, self-contained unit in which each part has a specific function.

The format used in laying out the picture story depends upon space limitations and what you as the layout man consider the most attractive arrangement. With an imaginative photographer, the number of interesting picture stories which your publication can produce are unlimited. Once you have been provided with a variety of interesting, action-packed pictures that are suitable for reproduction, the layout is up to you. Let your experience and good judgment be your guide in determining the arrangement of pictures, headlines, cutlines, text, and borders.

Here are some major points to remember in laying out a picture story:

- Number of Pictures. The number of pictures required to make up a picture story depends upon the importance and complexity of the subject.

- Lead and Last Picture. The most important picture of any picture story is the one that opens the story—the lead picture. This picture has a double function: First, it must attract the readers attention and make the person want to know more about the subject; and second, it must show the subject and theme of the story in a graphically interesting form. The last picture is almost as important as the lead. The closing picture should show the reader the subject's significance to the story line or theme.

- Body of the Story. The body which shows important scenes of the subject in action must be varied and lively in regard to visual rendition and presentation. To provide this variety and liveliness in a story, the photographer should start with a good script, excellent change of pace in coverage techniques, and a quick eye for the unexpected developments during actual shooting. By careful study of major picture magazines, photographers, as well as layout men, can gain a great deal of insight into the type of pictures being used in picture story assignments.

- Picture Direction. Some photographs, because of their compositional direction, are natural right-hand or left-hand photographs. This means that the photograph is a natural to be used on the right or left side of a page, a photo display, or picture layout. Picture stories are viewed in the same manner that we read, from left to right; therefore, the lead photograph should be one which has the subject facing toward the viewer's right and the ending photograph facing toward the viewer's left. When possible, all lead and ending photographs should be taken twice, once with a left direction and again with a right-hand direction. By duplicating these shots, it gives layout flexibility. All photographs have direction; that is, left, right, upward, downward, straight in, or straight out of the page.

- HEADLINES, CUTLINES, AND TEXT. These elements have double functions: First, they give the reader facts which supplement the pictures editorially; and second, they serve graphically as elements of composition which contribute to the compositional organization of the picture story. Figure 17-18 is an example of a picture story layout.

A good picture story layout can add immeasureably to the interest and attractiveness of your publication. Like feature stories, picture stories can be made-up in advance and used as either regular attractions or to spice-up occasional issues.

## PUTTING IT ALL TOGETHER

All of the discussion in the chapter thus far dealt with the tools and materials available for presenting your ship and station newspaper's reader an attractive, interesting, and convenient look at the news. Whether you achieve the desired product will depend on how these tools and materials are used in assembling your newspaper.

If you are the man responsible for laying out, making-up, or actually pasting-up your newspaper, you should adopt a basic typographic plan or style. First, read all of the copy being considered for the newspaper. Study closely the

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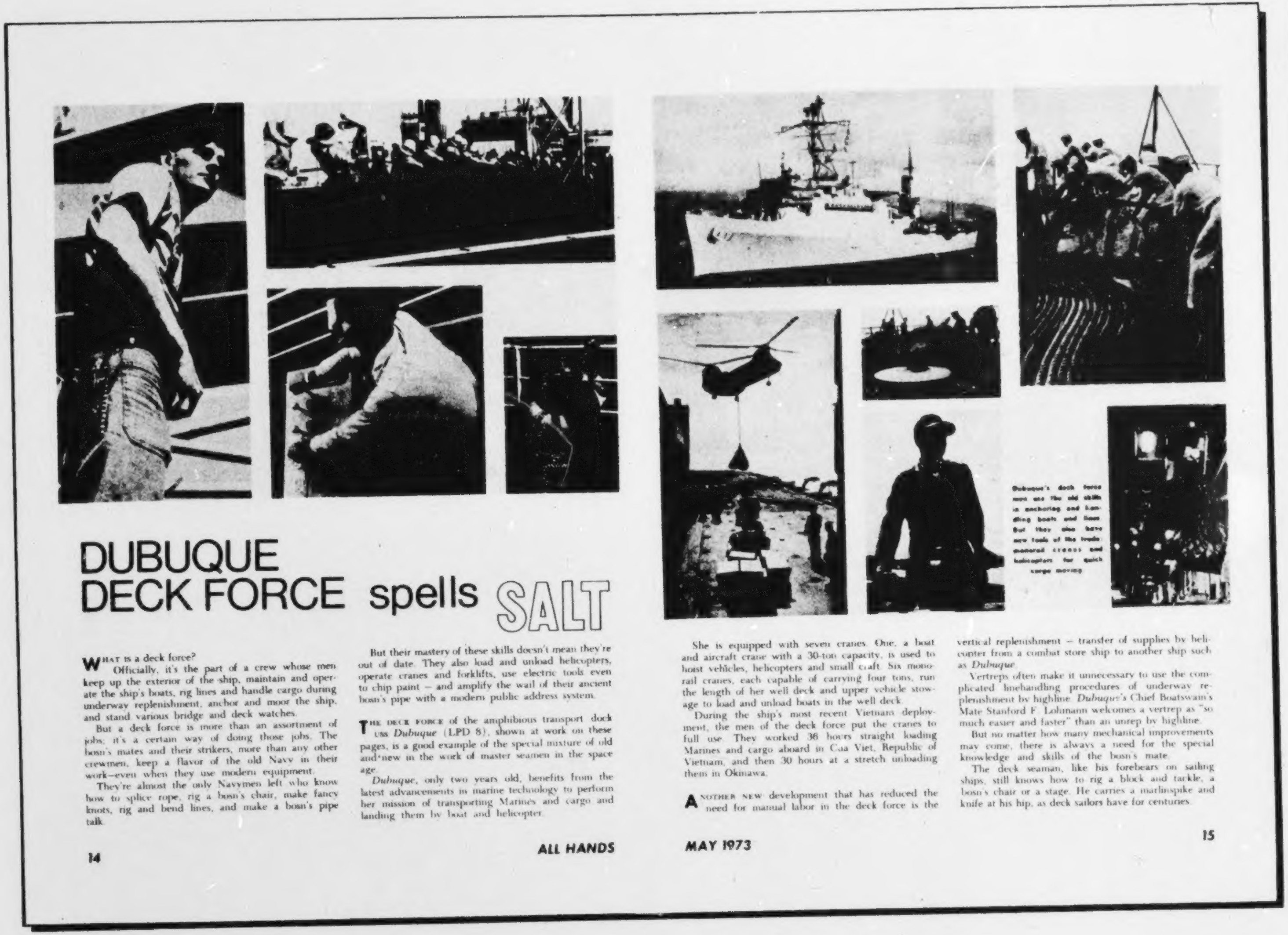

Dubuque's deck force men use the old skills in anchoring and handling boats and lines. But they also have new tools of the trade: motored cranes and helicopters for quick cargo moving.

DUBUQUE
DECK FORCE spells SALT

WHAT IS a deck force?

Officially, it's the part of a crew whose men keep up the exterior of the ship, maintain and operate the ship's boats, rig lines and handle cargo during underway replenishment, anchor and moor the ship, and stand various bridge and deck watches.

But a deck force is more than an assortment of jobs; it's a certain way of doing those jobs. The bosn's mates and their strikers, more than any other crewmen, keep a flavor of the old Navy in their work—even when they use modern equipment.

They're almost the only Navymen left who know how to splice rope, rig a bosn's chair, make fancy knots, rig and bend lines, and make a bosn's pipe talk.

But their mastery of these skills doesn't mean they're out of date. They also load and unload helicopters, operate cranes and forklifts, use electric tools even to chip paint — and amplify the wail of their ancient bosn's pipe with a modern public address system.

THE DECK FORCE of the amphibious transport dock USS *Dubuque* (LPD 8), shown at work on these pages, is a good example of the special mixture of old and new in the work of master seamen in the space age.

*Dubuque*, only two years old, benefits from the latest advancements in marine technology to perform her mission of transporting Marines and cargo and landing them by boat and helicopter.

14

ALL HANDS

She is equipped with seven cranes. One, a boat and aircraft crane with a 30-ton capacity, is used to hoist vehicles, helicopters and small craft. Six monorail cranes, each capable of carrying four tons, run the length of her well deck and upper vehicle stowage to load and unload boats in the well deck.

During the ship's most recent Vietnam deployment, the men of the deck force put the cranes to full use. They worked 36 hours straight loading Marines and cargo aboard in Cua Viet, Republic of Vietnam, and then 30 hours at a stretch unloading them in Okinawa.

ANOTHER NEW development that has reduced the need for manual labor in the deck force is the vertical replenishment — transfer of supplies by helicopter from a combat store ship to another ship such as *Dubuque*.

Vertreps often make it unnecessary to use the complicated linehandling procedures of underway replenishment by highline. *Dubuque*'s Chief Boatswain's Mate Stanford F. Lohmann welcomes a vertrep as "so much easier and faster" than an unrep by highline.

But no matter how many mechanical improvements may come, there is always a need for the special knowledge and skills of the bosn's mate.

The deck seaman, like his forebears on sailing ships, still knows how to rig a block and tackle, a bosn's chair or a stage. He carries a marlinspike and knife at his hip, as deck sailors have for centuries.

MAY 1973

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Figure 17-18.—A picture story layout.

pictures and other artwork. Visualize the newsstory message or ideas and the nature of the pictures and artwork all together. Decide the relative importance of the elements and then working with the page as a whole, put the page together using the principles of good layout and makeup.

The individual elements involved in makeup are nameplate; flags; masthead; headlines; pictures; white, gray, and black areas; typographic devices; special inside pages; constants and other makeup devices as shown in figure 17-19.

Makeup creates recognition of a newspaper. A good editor will vary his makeup each day, or each week, so that the readers will not be bored with the newspaper. On the other hand, each page will resemble yesterday's or last week's enough so that the reader can immediately identify it. Three elements that help the reader to identify a newspaper are the newspaper's nameplate, flags, and masthead.

## NAMEPLATE

The NAMEPLATE should be simple in design, attractive and in harmony with the paper's character. Its type should either harmonize or contrast with the headline type. The nameplate can combine type and artwork together. The artwork, however, should not make the nameplate jumbled and hard to read. (See figure 15-3.)

The nameplate can be made to float on the page. Although a nameplate that runs clear across the page can be made to float, a floating nameplate usually occupies two or three columns and is placed anywhere in the upper third of the page.

## FLAG

A newspaper's FLAGS are displays used by a newspaper to indicate section pages or special pages, such as editorial, sports, and family pages. Just like nameplates, a flag should not dominate its page and should appear above the fold. Flags can also be floated.

## MASTHEAD

A newspaper's masthead is often referred to incorrectly as a nameplate. A masthead is a statement which should appear in every issue of a newspaper to give information about the newspaper.

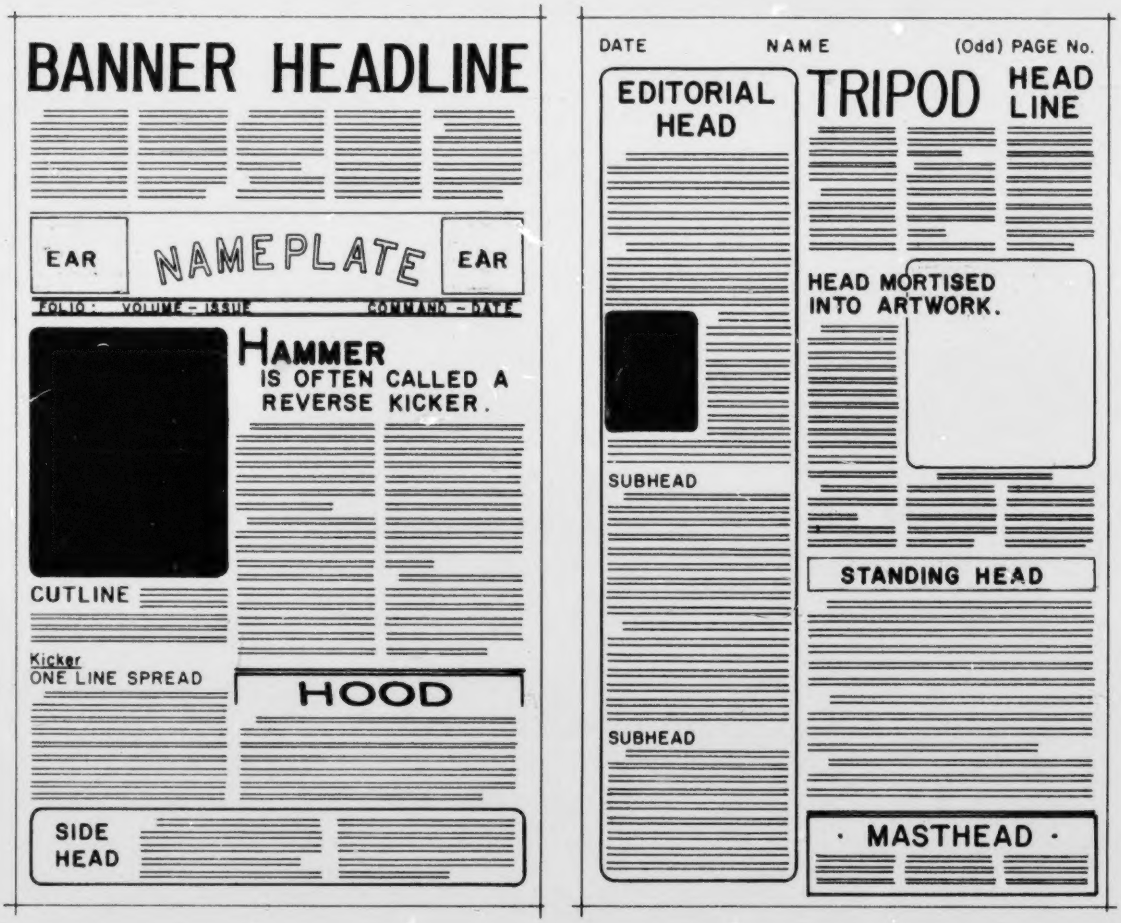
A military authorized/official newspaper's masthead includes the name of the newspaper; a disclaimer, which consists of the name of the newspaper, type of newspaper, frequency of publication, for whom the newspaper is published, location of the military installation, and statement that the information within the newspaper is not official; and a listing of the newspaper's personnel. The authorized/official newspaper's masthead usually appears on the editorial page.

A military civilian enterprise/unofficial newspaper's masthead is generally broken up into parts; the disclaimer appears on the newspaper's front page and the name of the newspaper, name of the publisher and any other information appears in the masthead usually located on the editorial page. The military civilian enterprise/unofficial newspaper's will not contain the names of any military personnel. The disclaimer on a military civilian enterprise/unofficial newspaper consists of the name of the publisher, statement that the publisher is not connected with the military, statement that the information within the newspaper is not official and statement that the appearance of advertisements within the newspaper does not constitute an endorsement by the military of the products or services.

Although newspaper mastheads traditionally have been placed in the upper left-hand corner of the page on which the masthead appeared, the current trend is to drop the masthead to the bottom of the page.

## HEADLINES

Headlines contribute to all five concepts of newspaper design–balance, contrast, rhythm, unity, and harmony.


BANNER HEADLINE
EAR
NAMEPLATE
EAR
FOLIO: VOLUME - ISSUE
COMMAND - DATE
HAMMER
IS OFTEN CALLED A REVERSE KICKER.
CUTLINE
Kicker
ONE LINE SPREAD
HOOD
SIDE HEAD
DATE
NAME
(Odd) PAGE No.
EDITORIAL HEAD
TRIPOD
HEAD LINE
HEAD MORTISED INTO ARTWORK.
SUBHEAD
SUBHEAD
STANDING HEAD
· MASTHEAD ·

165.251

Figure 17-19.—A variety of individual elements are involved in newspaper makeup.

When laying out headlines, they should always be separated. Heads that appear side by side are called tombstoned heads. Heads that run directly across from each other can be read as one head and the tombstones prevent each head from gaining its share of attention. However, if you have to tombstone heads, one of several things can be done to break up a true tombstone—use different type sizes, make one head roman and the other italic, use a different number of lines in the heads and leave white space between them.

When headlines and pictures are used together, they should be placed so that the reader is not confused by their position. It is best not to place a picture between a headline and a story, because many times the reader begins reading the cutline thinking it is the first paragraph.

Heads of the same column width should not be placed lower on the page than one that is smaller in point size, or higher on the page than one that is larger. This does not mean that the bottom of the page can't contain a large multicolumn head. It means only that heads of the same width should decrease in point size as they descend the page.

Don't run stories out from under their heads. This creates a readability problem because it confuses the reader as to where to find and finish reading the rest of the story.

A story can be wrapped (to continue a story from one column to the next) under its main head or lead to achieve variation. A story is always turned to the right from its main part. A turn running above the headline of the story will confuse the reader and cause him to abandon the item.

A story requiring a jump to another page should be split in midsentence, never at a period or paragraph. For example–(Continued on page ____ , col. _____)–will direct the reader. The jumped portion should carry a brief head or key work taken from the main head to identify it as a continuation. The "jump head" should be keyed to the same type style and face, although it will seldom be in the same type size, as the original headline. Never jump a story on a hyphenated word, nor carry over the last line of a paragraph.

## PICTURES

Readability studies have shown that pictures are one of the most popular elements in a newspaper. For this reason alone, pictures should be placed on a page so that they receive maximum display.

Pictures of two columns or more should be placed on a page so that they stand or hang from something which gives support to the picture. A picture can stand on a headline, another picture, or the bottom of the page. A picture can hang from a headline, another picture, or the top of the page. A picture of two columns or more should not float in copy, but a one-column picture or smaller can float in copy.

Pictures and headlines which are not related should be separated by more than a rule if the reader might think that together they are humorous or in bad taste.

Avoid any clashing items. For example, don't run a chaplain's column next to the pin-up of the week. Nor should you place a mortuary advertisement next to an accident story.

Running two pictures, two boxes, or a picture and a box, side by side, except in cases where the subjects are related tend to cancel each other out. It is best to separate unrelated artwork with body type.

Reader's eyes have a tendency to follow the line of sight of people in pictures; therefore, if people in a picture look off the page, readers will tend to look off the page. To prevent the reader from doing this, the main subjects in pictures should look straight ahead or into the page. This also holds true for pictures showing action. The motion should go towards the center of the page whenever possible. This reader tendency can be used to your advantage. The line of sight and motion can be used to guide the reader's eye through a page.

Try to avoid running pictures on the horizontal fold of a newspaper because the area along the fold becomes distorted once the newspaper has been folded.

Don't give a picture more display space than it deserves, especially mug shots. Mug shots can float in copy, but it is best if they stand or hang from something. If a mug shot floats, it is best to float it within a sentence in a paragraph. Mug shots, in most cases, should be accompanied by a name line. By omitting the name line, the reader is forced into trying to find out who the individual in the picture is. Thumbnails or pork chops also are used in making up newspaper pages. Both terms refer to half-column mug shots. A thumbnail is used best when it looks into the story or directly out of the page. A name line in most cases also should be used with thumbnails.

## WHITES, GRAYS AND BLACKS

A newspaper page is made up of varying degrees of whites, grays, and blacks. Some pages may contain other colors. A good newspaper does not let any color dominate the page. What a good editor strives for is a relative balance of colors on a page. You won't have any problems with white pages, black pages, or any other colored pages. Your problem will be staying away from gray pages.

There are many ways to relieve grayness or gray-out which is created by large areas of body type. One way is to use multicolumn pictures to break up columns of type. Another way is to use thumbnail photos.

Type can also be used effectively to relieve grayness. To break up gray areas in a long story, you can set selected paragraphs in bold-face type. Another method of breaking up long gray stories is to use bold-face subheads. A subhead is usually set in about the same type size as the body but usually bold-face. A third method of using type to break up grayness is to use bold-face, all cap lead-ins. This method is particularly effective in matter which is set in wider measures. In two-column matter the first three to five words of the paragraph containing a lead-in are set in bold-face and all caps, and in one-column matter the first one to three words of the paragraph are set in bold face and all caps.

The paragraphs to be set in any of the bold-faced methods above should be those paragraphs that introduce a new element into the story, or ones that contain information of more than usual interest. Two paragraphs using the same bold-faced method should not be run side-by-side because they tend to cancel each other out.

Special effects can be obtained with special art such as boxes, and dingbats (art borders around individual stories, announcements and ads, or the entire page). These devices are effective gray breakers but should be used sparingly so that their use does not create a cluttered effect. In using boxes, you can indent a story on four sides and use a box of white space all around the story. You can also indent on two or four sides of a story and then use a ruled box.

White space provides margins to frame your page. Side margins should be the same width, but bottom margins should be about one-fourth wider than your top margins to give your page a lifted look. White space is also used to give breathing room around headlines and pictures in much the same manner as margins frame the page.

## RULES AND DASHES

Rules and dashes are two of the most commonly used typographic devices in newspaper makeup. Properly used rules and dashes separate unrelated items and unite related ones. There are two types of rules used—the column rule and the cutoff rule—and there are three types of dashes used—end dash, jim dash, and dinky dash.

The column rule is a vertical, thin line, which runs from the top to the bottom of a newspaper page. Use the column rule to separate columns of type and to separate unrelated items, such as photographs and stories, from the rest of the page. Part of a column can be deleted to indicate that the items joined are related.

A cutoff rule is a horizontal, thin line, which runs across one or more columns of a newspaper page, depending on the width of the items to be separated or united. A cutoff rule is used to separate unrelated items, such as boxes, photographs, multicolumn headlines, and advertisements from the rest of the page. A cutoff rule helps the reader's eye turn the corner from where a story ends in one column to where it begins in the next column, except when the story wraps from the bottom of a page, then no cutoff rule is needed.

An end dash, which is also called a 30 dash, is a horizontal thin line, which runs seven to nine ems in length (one em equals the square of the given size of type being used) and is centered in one or more columns depending on the width of the items to be separated. An end dash is used to separate one-column stories from the rest of the page and to indicate the end of a story.

The jim dash is a horizontal, thin line, which runs three to five ems in length and is centered in one or more columns depending on the width of the items to be separated. A jim dash is used to separate decks of headlines and to separate a separate but related story or items within stories from the main story.

A dinky dash is a horizontal, thin line, which runs one em in length and is centered across one or more columns depending on the width of items to be separated. A dinky dash is used to separate subdivisions within sections separated by a jim dash.

In most cases rules and dashes can be eliminated or held to a minimum with good effect in newspaper makeup since white space usually and sometimes more effectively can perform the same function.

## OTHER NEWSPAPER CONSTANTS

Newspapers have other elements that usually appear in each issue, and other makeup devices that are used in designing newspaper pages.

One device that is used is to line up copy along a horizontal plane above and below heads, pictures, flags, nameplates and artwork, and along the bottom of the page.

Another is to make sure about one-fourth of an inch of white space is left between the bottom of a story or a piece of artwork and the artwork or ascending letters of the headline which follows below the story. Also leave about one-eight of an inch of white space between descending letters of the headline and its story.

Avoid having widows at the tops of columns. A widow is an incomplete line as one that ends a paragraph. When there is a widow, carry two lines to the new column or page.

When wrapping copy, wrap at least one inch of copy into the next column. This is approximately six lines of type. Studies have shown that anything less than an inch of copy lacks eye-appeal.

When wrapping a story, split paragraphs at the bottom of the column when possible to indicate to the reader that the story continues in the next column.

A folio line is a newspaper's identification lines on each page. On the front page it is different from those on inside pages.

A front page folio line joins the nameplate and consists of the volume number, which is the number of years the publication has been in print; the issue number, which is the number of issues published within the present year; city, state and zip code of the publication; and date of publication. It does not carry a page number and is usually separated from the flag by a border and a cutoff rule or by two cutoff rules.

An inside page folio line generally runs at the top of each page. It can be run also as part of a flag that appears on special pages or within the masthead on the editorial page. The inside page folio line consists of a page number, which should be located on the outside corner of the page, and the publication date. An inside page folio line is separated from the rest of the page by a cutoff rule.

## PAGE PERSONALITY

The quality of the layout and makeup of the inside pages of your newspaper should receive the same attention as the paper's front page. Readers should not be short changed once they leave the front page of a newspaper. Special pages, such as editorial, family, and sports should have their own personality.

The editorial page probably is the least read inside page of all the pages. The reason for this can be attributed particularly to makeup. Most editorial pages are very dull and very gray. A good editorial page should be as different in makeup from other inside pages as possible. A good editorial page should use pictures and artwork, white space, odd-column sets and other elements of makeup to achieve the desired effect.

Family pages offer many subjects for attractive pages. A good society page should use large, dramatic pictures, feminine type, white space, and artistic designs.

Big, dramatically cropped pictures and large bold headlines complement the masculinity of sports pages. A good sports page should use action pictures, masculine type, white space and odd-column sets.

Inside news and feature pages should be as attractive as front pages within the limitation of available space. A good inside or feature page should use pictures, white space, multicolumn heads, artistic designs, and grouping of related news and features.

## PROOFREADING

Proofreading is one of the final steps in the printing process (from the JO's standpoint, of course, not the printer's)

In hot type printing, after the printer has set your copy in type, he will return the material to you with the first proofs. This will be a rough printing of the type already set. Your job will be to read through the proof to make sure there are no errors and that it conforms to the copy. If the printer has made an error, he will correct it without charge. But if you want to change something from the original copy, he will charge you for the extra work it makes for him.

These first proofs are called galley proofs because they are proofs of long rows of type direct from the galleys–or trays–in which the type sits until makeup time at the print shop. In photo-offset printing, you are likely to be given the complete pasteups of pages (printer's reproducibles and therefore sometimes called repros) for proofreading.

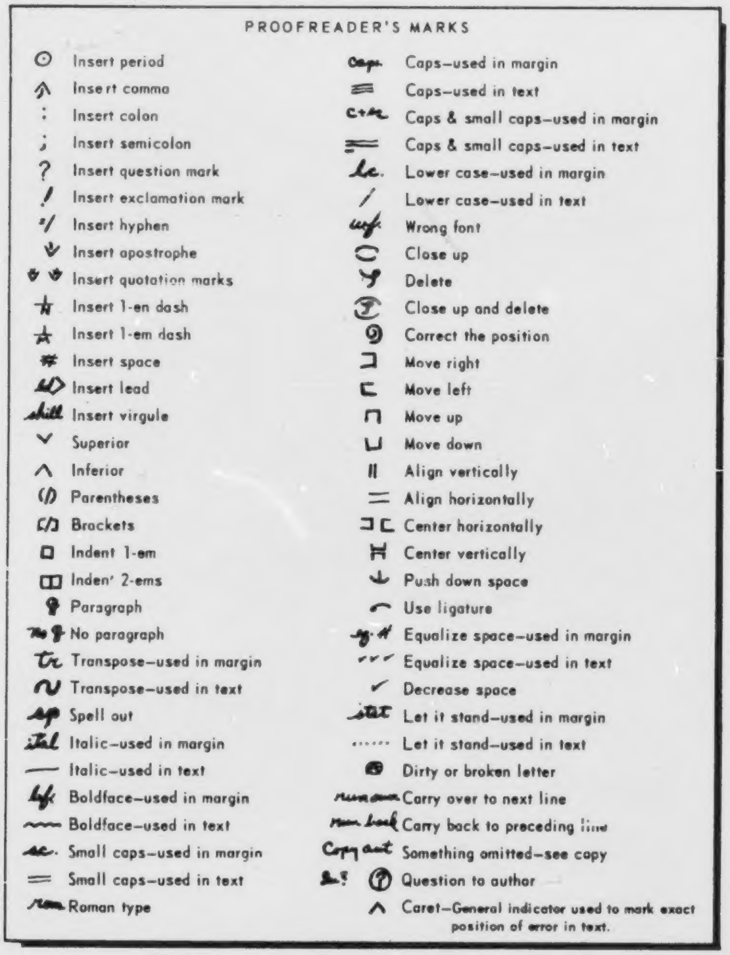
Proofreading usually is done by the editor–that is you–in addition to what is done by print shop personnel. The reason for this is obvious. Checking the content of your publication is part of your job.

Proofreader's marks and copy editing marks are, for practical purposes, the same. The main difference is in their usage. As a rule, editorial corrections to the manuscript are made directly in the body of the copy. If this isn't possible, the corrections are inserted above or below the line and the place where they are to go is indicated by an insert caret (∧). Proofreading symbols are placed in the margins of hot type proofs so the printer can see them more readily, and a caret is placed within the text to show where the correction is to be made. If there are several errors in the same line, the marks should be placed in the proper sequence along the margin of the proof and should be separated by diagonal lines. If the line is long, the proofreader divides it mentally and marks corrections for the left side of the line in the left margin and corrections for the right side in the right margin. In marking cold type composition for corrections (pasteups for offset), the proofreader tapes a sheet of tissue over the proof and marks his corrections on the tissue overlay at the point where they occur in the text.

A table of standard proofreader's marks is shown in figure 17-20. A proof with mistakes is called a dirty proof. A clean proof is one with no errors. A dirty proof is shown in figure 17-21.

After the printer has made corrections, and you have approved the galley proofs, he will take the type and assemble it, along with photos and other art, into pages according to the layout plan you've given him. From these, he will make page proofs–and will usually give you a final chance to check to make sure that there are no errors. Make sure headlines are on top of right stories, stories "jump" to the pages they are supposed to, paragraphs are in proper sequence, and cutlines are under the right photographs. Check the body type, too; sometimes a slug can be misplaced or jumbled. But routine typesetting errors should have been caught long before this. You will make the printer a permanent enemy if you start making unnecessary alterations.

If you work closely with this part of the newspaper operation, it would do you well to ask for a tour of the newspaper printing plant. Seeing the printer at work will make you much more aware of his problems than you might otherwise be, and help you to give clearer and more useful directions for what you want.



PROOFREADER'S MARKS

| | |
|---|---|
| ⊙ | Insert period |
| ⁁ | Insert comma |
| : | Insert colon |
| ; | Insert semicolon |
| ? | Insert question mark |
| ! | Insert exclamation mark |
| =/ | Insert hyphen |
| ∨ | Insert apostrophe |
| ∨ ∨ | Insert quotation marks |
| 1/N | Insert 1-en dash |
| 1/M | Insert 1-em dash |
| # | Insert space |
| ld> | Insert lead |
| shill | Insert virgule |
| ∨ | Superior |
| ∧ | Inferior |
| (/) | Parentheses |
| [/] | Brackets |
| □ | Indent 1-em |
| ◫ | Inden' 2-ems |
| ¶ | Paragraph |
| No ¶ | No paragraph |
| tr | Transpose–used in margin |
| ∾ | Transpose–used in text |
| sp | Spell out |
| ital | Italic–used in margin |
| — | Italic–used in text |
| bf | Boldface–used in margin |
| ∼∼∼ | Boldface–used in text |
| sc. | Small caps–used in margin |
| ═ | Small caps–used in text |
| rom | Roman type |
| Caps | Caps–used in margin |
| ≡ | Caps–used in text |
| c+sc | Caps & small caps–used in margin |
| ≡ | Caps & small caps–used in text |
| lc. | Lower case–used in margin |
| / | Lower case–used in text |
| wf | Wrong font |
| ⁀ | Close up |
| ℊ | Delete |
| ℊ | Close up and delete |
| ⑨ | Correct the position |
| ] | Move right |
| [ | Move left |
| ⊓ | Move up |
| ⊔ | Move down |
| ‖ | Align vertically |
| ═ | Align horizontally |
| ][ | Center horizontally |
| ⌶ | Center vertically |
| ⊥ | Push down space |
| ⌒ | Use ligature |
| eq # | Equalize space–used in margin |
| ∨∨∨ | Equalize space–used in text |
| ✓ | Decrease space |
| stet | Let it stand–used in margin |
| ...... | Let it stand–used in text |
| ● | Dirty or broken letter |
| run over | Carry over to next line |
| run back | Carry back to preceding line |
| Copy out | Something omitted–see copy |
| Qu? ⓘ | Question to author |
| ∧ | Caret–General indicator used to mark exact position of error in text. |

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Figure 17-20.–Standard proofreader's marks.

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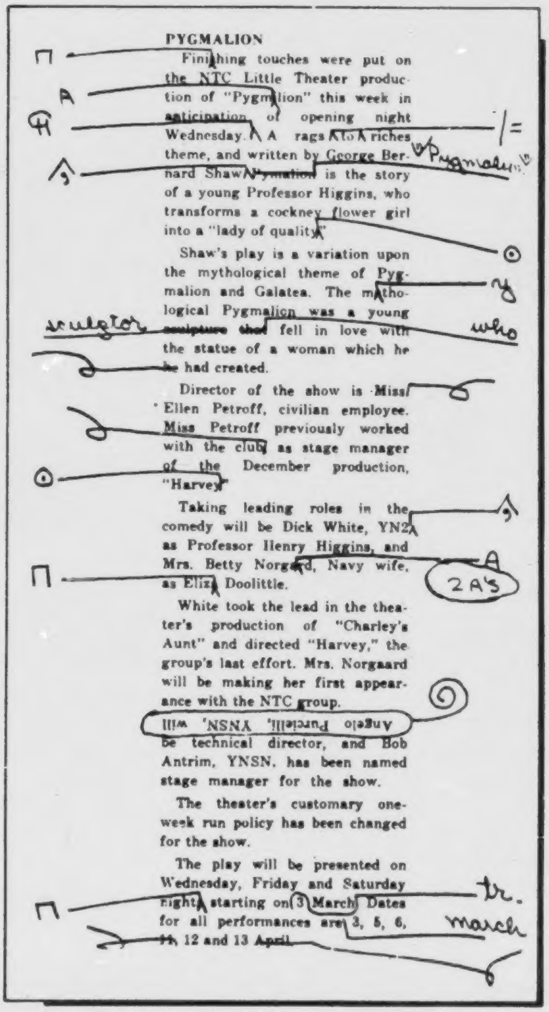
BEST COPY AVAILABLE



PYGMALION

Finiching touches were put on the NTC Little Theater production of "Pygmlion" this week in anticipation of opening night Wednesday. A rags to riches theme, and written by George Bernard Shaw ~~Pygmalion~~ is the story of a young Professor Higgins, who transforms a cockney flower girl into a "lady of quality"

Shaw's play is a variation upon the mythological theme of Pygmalion and Galatea. The mthological Pygmalion was a young ~~sculpture that~~ fell in love with the statue of a woman which he ~~he~~ had created.

Director of the show is Miss Ellen Petroff, civilian employee. Miss Petroff previously worked with the club as stage manager of the December production, "Harvey"

Taking leading roles in the comedy will be Dick White, YN2 as Professor Henry Higgins, and Mrs. Betty Norgard, Navy wife, as Eliz Doolittle.

White took the lead in the theater's production of "Charley's Aunt" and directed "Harvey," the group's last effort. Mrs. Norgaard will be making her first appearance with the NTC group.

Angelo Purcielli, YNSN, will be technical director, and Bob Antrim, YNSN, has been named stage manager for the show.

The theater's customary one-week run policy has been changed for the show.

The play will be presented on Wednesday, Friday and Saturday night starting on 3 March Dates for all performances are 3, 5, 6, ~~11~~, 12 and 13 ~~April~~.

165.68

Figure 17-21.—A dirty proof.

## CHAPTER 18

# THE ELECTRONIC MEDIA

There is no faster way for the Navy Journalist to get the Navy message to the most people simultaneously than through the electronic media–radio and television. Every day, around 6600 commercial and 500 educational radio stations and about 700 commercial and 200 educational television stations carry entertainment and information to the people of the United States, Canada, and Mexico. These people are YOUR audience–or at least they can be your audience, if you are aware of their existence and make an effort to reach them.

The electronic media offer almost unlimited access to the Navy's public. More than 98 percent of all American homes have at least one radio; there are 64 million or more sets in American automobiles, and millions of portable radios accompany the American people as they go about their daily business. Every person in the country lives within the broadcast range of at least one radio station and nine out of ten people live within the coverage area of at least one television station.

The last 50 years can be described, collectively, as the age of broadcasting. The development of radio during this period progressed from a handful of low powered pioneer stations to a complex of powerful networks and individual stations. They have grown in number and influence not because of their powerful transmitters and sophisticated equipment, but because they are responsive to the needs and desires of the listening public. As those needs change, the broadcast product changes.

The greatest changes in radio came about with the spread of television just after World War II. The great radio dramas lost their audience when people found they could tune in their television and see their favorite characters. So, radio today is primarily a music and news service. Its great strengths are intimacy and immediacy. Radio is described as a one-to-one medium between the announcer and listener, hence its intimacy. The ability to get to the scene of a news event, often within minutes, and report to the public, gives radio an immediacy that listeners appreciate.

Like radio, television too is becoming a personal companion to a mobile public. The recent advent of miniaturized sets has freed the TV audience from the living room, and wherever the TV audience goes, its entertainment goes with it.

Television brings authenticity and impact in its reporting of news. People believe what they see, whether it's an Apollo splashdown or a battle in Southeast Asia. The impact of John Kennedy during the Kennedy-Nixon debates is widely credited with influencing the election of 1960.

It is obvious that the electronic media is very influential. And, practically all Americans can be reached with the Navy's message through radio and television.

Some time ago, a popular TV entertainer used the last few seconds of his network show one evening to appeal for blood donors to help a little girl who needed a rare type of blood. Although only six out of 100 persons have the type of blood needed, within an hour the hospital received enough pledges from all over the nation to meet "all future needs" of the stricken child.

Other appeals over both radio and television have produced results just as astounding. The electronic media have proved their value in both informing the public and in advertising.

What makes radio and television so successful in reaching the public? Probably it is the personal touch, the person-to-person relationship between the performer and his audience that just can't be duplicated by newspapers and magazines. Radio and television have other advantages, too. The listener usually is in a receptive frame of mind when he tunes in, and only a minimum effort is needed to listen or watch. But the greatest advantage by far is the PERSONAL APPEAL OF THE HUMAN VOICE. In spite of this country's high literacy rate, there are still a lot of people who understand the spoken word better than the printed page.

Radio and TV have large audiences and all of the people listening get the story simultaneously. Rapid transmission is what makes the difference between news and history.

Radio and television are not "perfect" media, however. They have some disadvantages and limitations. A message over radio or television (except for repeated commercials) is usually a one-time-only affair. If the listener is not tuned in at the specific time of the broadcast or telecast he has lost it forever. If he is interrupted in the middle of a program, he cannot put it down and come back to it later as he can a newspaper, book, or magazine. Sometimes his attention is divided between the set and whatever else he happens to be doing at the time. As a result, he may only hear part of the story and be misled or confused.

Finally, the amount of solid information that may be aired is severely limited by the clock. The average 15-minute news program, for example consists of about 12 minutes of news, two or three commercials, and a station break. It contains about 2000 words of news copy, roughly equivalent to four columns in the average newspaper. Many radio stations carry only five-minute news shows with a 30-second commercial at each end and sometimes another in the middle. These short newscasts consist of compact news capsules, each containing about the same information as in the lead of a newspaper story. Short features, sometimes humorous, are often added to provide a change of pace. In spite of these limitations, many people obtain ALL their knowledge of the day's news from radio/TV coverage.

There are many ways for the JO and the Navy to take advantage of the tremendous possibilities of radio and television as information media. The most important, of course, is in the dissemination of Navy news. This will be discussed in detail later, but basically it involves writing Navy news specially for radio audiences and preparing special material for TV. Then there are talks, spot announcements, interviews, dramatizations, and discussions with Navy personnel about the Navy. First, however, let us learn a little more about the organization and regulations of the broadcast industry and about Navy public affairs policy as it applies to these media.

## THE FEDERAL COMMUNICATIONS COMMISSION

The Federal Communications Commission (FCC) was created by the Communications Act of 1934 as a Federal agency composed of seven commissioners appointed by the President, by and with the advice and consent of the Senate. Of these seven commissioners, none may hold any interest—either financial or otherwise—in the broadcasting industry during the time he is a member of the Commission. Also, no more than four of the seven commissioners may be from the same political party.

One of the FCC's major activities is the general regulation of broadcasting—including television as well as radio. This function includes:

- acting on applications to build and operate broadcasting stations;

- the assignment of specific frequencies, power, time or operation and call letters;

- the periodic inspection of equipment and engineering aspects of operation;

- passing upon transfers and assignments of facilities;

- modifying and renewing construction permits and licenses;

- reviewing the general service of each station to determine whether it has been operating in the public interest;
- licensing radio operators; and
- otherwise discharging domestic regulatory responsibilities.

The FCC has also established that no person, group, company, or other type of owner may own more than seven AM, seven FM, and seven TV stations (and of the seven TV stations, no more than five of them may be VHF stations).

Under the Communications Act it is the responsibility of each station owner to operate in the public interest. The commission periodically reviews the complete performance of stations, usually when they apply for renewal of licenses, to determine whether they have lived up to the promises made in their initial applications for license. The review of broadcast station performance does not, however, give the commission authority to DIRECT a station to put a PARTICULAR PROGRAM on or off the air. The FCC has no authority over programming.

The commission cannot interfere with the right of free speech on the air, but it does insist that this freedom be broad enough to provide full and equal opportunity for the presentation of both sides of public issues. Under such conditions, operators of broadcast stations have the right to editorialize.

Under the Communications Act, a station is not required to sell or give time to all who seek to go on the air. Because programming is primarily the responsibility of the station, the commission does not ordinarily monitor or pass on individual programs, or require the filing of radio scripts. However, broadcast stations are required to keep a PROGRAM LOG and a TECHNICAL LOG, and a record of all requests for political broadcast time.

## BROADCASTING

Every radio or TV transmission–including official radio broadcasting by Navy ships and aircraft–is broadcast at an assigned wave length or "frequency." Frequencies are measured in kilohertz (thousands of waves or hertz per second) or megahertz (millions of hertz), and these frequencies are the numbers that appear on most radio dials.

The frequencies that can be assigned to broadcasting stations in any country are determined through international agreements. Within each country, governments further regulate broadcasting to ensure that all stations conform to international regulations and that nearby stations don't interfere with each other.

There are two basic methods of transmission: amplitude modulation (AM) and frequency modulation (FM). You do not need to know the technical differences between the two, but you should know the difference in programming for area coverage.

## AM BROADCASTING

AM transmission is the standard system. "Long waves" follow the curvature of the earth, so the area of coverage for AM is governed by station strength. This is measured in watts, units of electrical power. The higher the wattage, the more extensive the area of coverage. By a system of networks to be described later, AM broadcasting spans the continent, enjoys a larger audience than FM, and has little trouble filling air time.

AM stations are assigned frequencies from 540 to 1600 kilohertz and broadcast at powers from 100 watts up to 50,000 watts, which is the maximum power presently allowed by the Federal Communications Commission.

## FM BROADCASTING

FM has several advantages over the older AM system. FM has higher fidelity characteristics and is ordinarily free of static, fading, and background overlapping from other stations. FM stations broadcast over higher frequencies than AM stations. The dial of your FM set is calibrated in megahertz rather than kilohertz, and runs from 88 to 108 megahertz.

While the higher frequency accounts for a number of FM's advantages, FM has one serious limitation. High frequency waves travel in a straight line rather than following the earth's curvature. Thus, an FM station's range is limited to roughly the line-of-sight distance between transmitter and receiver antennas. Most FM stations serve areas within a radius of approximately 35 to 75 miles, although high-powered FM stations sometimes reach out 100 miles or more.

In television transmission the sound portion is FM and the video portion is AM. Since the TV station broadcasts on two frequencies simultaneously, pairs of frequencies are called "channels" for convenience. Sets are tuned to channel numbers rather than having exact frequency numbers shown on tuning dials.

## EDUCATIONAL BROADCASTING

Educational institutions were among the pioneers in experimental broadcast, and held many early AM licenses. For various reasons, notably the increased competition from commercial broadcasting, most of these stations were off the air when the FCC was created. There remain, according to the Federal Communications Commission, 20 AM educational radio stations (in the U.S. as of mid 1972). These, for the most part, are licensed to land grant colleges, those which had the fortitude to continue broadcasting during the difficult decades of 1920 and 1940.

## EDUCATIONAL RADIO

In 1938 FM broadcasting was authorized and in that same year, one FM educational radio station went on the air. The rapid growth of FM increased strikingly in the years following World War II, and by mid 1972, 500 educational radio stations were in operation with construction permits granted to 78 more. Most FM stations are located between 88.1 and 91.9 megahertz, the band reserved for educational radio use.

As the dominant licensees, the colleges and universities are the most important group in educational radio. The public school systems are licensees of over 100 in-school and instructional stations. Another 50 or more stations are licensed to such diverse bodies as private nonprofit institutions, religious groups, independent schools, and other miscellaneous institutions of education.

Educational radio offers direct and supplementary instruction, cultural enrichment, informal adult education, and general information.

Because of the uneven development of educational radio facilities geographically, some areas of the country are well served, others are not. The Northeastern quadrant is generally blanketed with educational radio licensees (at least in the major metropolitan centers), as is much of the Great Lakes region and the major cities of the West and Pacific Coast.

As might be expected with so many different kinds of licensees, their stations have various kinds of functions. The colleges and higher educational authorities use their stations for cultural enrichment, student training, and in a few cases, for student teaching. In addition, they tend to see their station as having public affairs purposes. The school districts focus upon direct teaching and supplementary instruction. The non-profit institutions and public libraries primarily cover adult education, particularly cultural enrichment, and the theological groups generally favor informal adult education, with a few accentuating religious education.

A growing number of licensees believe their stations should have broad community functions. This most often means extending the resources of their academic institution into the community. It is also coming to mean providing other services of value such as news, weather, domestic information, and social problems directly affecting the community.

## EDUCATIONAL TELEVISION

The FCC first allocated TV facilities for exclusive non-commercial educational use in 1952.

The Public Broadcasting Act of 1967 signed by President Johnson in November, 1967, extends for three years the construction grants authorized by the Educational Television Facilities Act of 1962. The 1962 Act helped to build 92 non-commercial television stations. By 1980 there will be an estimated 377 non-commercial television stations in operation, reaching an estimated 94 percent of the people. The Public Broadcasting Act of 1967 also established a Corporation for Public Broadcasting. Headed by a 15-man board of directors (nine appointed by the President with the advice and consent of the Senate and the remaining six to be named by the board itself) the corporation is to have major responsibility in channeling funds to commercial radio and television stations, program production groups, and educational television networks to stimulate quality in programming. It can also, directly or through contracts, conduct research, demonstration, or training in matters related to non-commercial broadcasting. Title III of the new Act also authorizes the Secretary of Health, Education, and Welfare to make a comprehensive study of educational TV and radio, especially in the areas of school uses of television, radio, and allied electronic instructional media.

FCC expects educational TV licensees to make their station facilities available to other local educational institutions, sinch such assignments are made to serve the educational and cultural needs of the community. Except in particular cases, TV educational eligibility is not extended to municipal authorities in places where an independent educational authority–such as a board of education–is established. Although there is no requirement that non-commercial educational stations broadcast a specified minimum number of hours, commercial and educational television stations are both subject to the same TV service requirements, such as station separation, antenna height and power, and so forth.

Several colleges and universities hold commercial TV authorizations and operate on a profit or non-profit basis. Many schools have closed-circuit TV systems, and other adjuncts to link classrooms for instructional purposes.

Programming on these stations features informational, educational, and cultural shows. Many stations reserve daytime broadcast hours exclusively for instructional programs designed to be viewed in the classrooms of the public schools. Much of their programming is provided by the National Educational Television (NET) and Public Television Library (PTL). These are not networks (discussed later in this chapter) in the commercial sense, as the stations are not connected by network program lines. Rather, the member stations of NET and PTL exchange programs of film and tape. The commercial networks and stations also provide the educational stations with many documentary-type programs which have been aired previously on their commercial outlets.

As you can see, educational broadcasting offers unlimited opportunities for Navy subjects, especially documentary and historical features. It is also obvious that it's an excellent outlet for the U.S. Navy Recruiting Service which you might find yourself helping support sometime during your career. Educational broadcasting, especially TV, has made rapid progress in this decade and expects to grow considerably larger within the next 20 years. Therefore, you can expect to become more and more involved in this type of broadcasting as you advance in the Journalist field.

## NETWORKS

Network broadcasting is defined by the Communication Act as "the simultaneous broadcasting of an identical program by two or more connected stations." Through a system of telephone wires, radio relays, and cables, networks make it possible to broadcast the same program simultaneously on many stations throughout the country.

Networks are indispensable to the American system of broadcasting. They were made possible because advertisers with regional or national products to sell wanted to launch promotional campaigns simultaneously in large areas. They are needed because listeners all over the nation want to hear entertainment which originates in New York, Chicago, and Hollywood, and news and special events originating from any point on the globe.

A network may consist of several stations owned by one company, independently-owned stations which are affiliated with the "network" (that is, they broadcast part or all of the network's programs), or a combination of the two. Strictly speaking, any two station connected by wire or radio relay to broadcast a

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RADIO STATION ORGANIZATION

CORPORATE BOARD

* STATION MANAGER

| PROGRAM DEPARTMENT | NEWS DEPARTMENT | ENGINEERING DEPARTMENT | ADMINISTRATION DEPARTMENT | SALES DEPARTMENT |
|---|---|---|---|---|
| * PROGRAM DIRECTOR | * NEWS DIRECTOR | CHIEF ENGINEER | OFFICE MANAGER | SALES MANAGER |
| Announcers<br>Record Librarian | News Writer<br>Newsmen<br>Stringers | Control Room Engineers<br>Transmitter Engineers<br>Plant Maintenance | Secretaries<br>Bookkeepers<br>Receptionist | Traffic Manager<br>Salesmen |

TELEVISION STATION ORGANIZATION

CORPORATE BOARD

* STATION MANAGER

| PROGRAM DEPARTMENT | NEWS DEPARTMENT | ENGINEERING DEPARTMENT | ADMINISTRATION DEPARTMENT | SALES DEPARTMENT |
|---|---|---|---|---|
| * PROGRAM DIRECTOR | * NEWS DIRECTOR | CHIEF ENGINEER | OFFICE MANAGER | SALES MANAGER |
| Studio Directors<br>Residual Directors<br>Talent<br>Script Writers<br>Floor Managers<br>Prop Man<br>Film and Tape Librarian<br>Record Librarian<br>Artist | News Writers<br>Newsmen<br>Photographer<br>Stringers<br>Meteorologist<br>Newsfilm Editor | Audio Engineers<br>Video Engineers<br>Transmitter Engineers<br>Cameramen<br>Plant Maintenance | Bookkeeper<br>Secretaries<br>Receptionist<br>Shipping and Receiving<br>Clerks | Traffic Manager<br>Salesmen<br>PR Man<br>Promotion Man<br>Account Servicemen |

* Denotes people most important to Navy public affairs personnel.

165.33:.34

Figure 18-1.—A typical metropolitan radio (A), and television (B) station personnel organization chart.

program simultaneously constitute a network during the time of broadcast, even if it is only a one-time occasion. Any Navy cooperation with, or assistance to, a network must be coordinated through CHINFO.

There are four national radio networks. The National Broadcasting Company (NBC) has about 200 affiliated stations.

The Columbia Broadcasting System (CBS) has about 250 affiliated stations.

The American Broadcasting Company (ABC), formerly part of NBC, operates a nation-wide radio network of approximately 400 affiliates, mostly on regional or local channels.

The Mutual Broadcasting System (MBS), has 525 affiliates. It generally does not engage in large scale program productions of the proportion attempted by the other three national networks, and is the only national network not engaged in television.

Besides these four national radio networks there are approximately 60 regional networks. Regional networks link stations within certain geographical areas. They accommodate advertisers who market their products regionally and therefore don't need the national networks. Examples of such networks include: The Lobster Network (in Maine); the Yankee Network (in New England); and the Intermountain Network (in the West and Midwest).

## RADIO AND TELEVISION STATION ORGANIZATION

Before you prepare to do business with a radio or television station you should learn its organization. In the time that broadcasting has been a business, radio and television stations have evolved a set pattern of organization. The organization is functional, and is independent of the type of station, radio or television, the size of the station, and the location of the station. The only instance where this organizational structure varies is in the field of non-commercial broadcasting. In non-commercial broadcasting, operating revenues are derived from sources other than the sale of air time, so there is no department equivalent to the Sales Department of a commercial station.

In most commercial broadcasting stations there are either four or five different departments. These are: SALES (sometimes called Advertising); PROGRAM (sometimes called Operations); ENGINEERING; ADMINISTRATION; and NEWS. It is becoming the trend in broadcasting today to make the NEWS Department a separate department. However, in some radio and TV stations News is still a part of the Program Department, and as such the News Director reports directly to the Program Director/Manager. With the greater emphasis many stations are placing on News, and with some stations having a full-time News format, the News Department has now taken on extra importance. Thus, many stations are now making their News Department a separate function on an equal status with the other four departments. Personnel and staffing levels differ widely from station to station. In smaller stations one person works in more than one functional area. In large stations, the departments are separated and often further divided into sections. See figure 18-1(A).

## PROGRAMMING

The Program Department was one of major importance in the early days of radio, with the majority of programming being produced live. The Program Director had to create, staff, write, and produce hundreds of big band shows, radio dramas, and radio plays. That has virtually disappeared in all but a few major market stations today.

American Forces Radio and Television (AFRT) stations, along with the majority of commercial stations, usually determine their format based on audience. Stations are either Top 40, Country and Western, Middle of the Road, or a varying format. This format is not determined by the Program Director, but by the overall ownership and top management of the station. Today, the term Program Director is largely a hold over from its former meaning. In actuality, the PROGRAM DIRECTOR is the assistant Station Manager, assisting him and filling in for him in his absence. In medium and small stations, the Program Director and even the Station Manager, in a few cases, pulls an air shift himself.

## ENGINEERING

The Engineering Department is responsible for the technical quality of the transmitted program. They are also responsible for maintaining the transmitter within the power and frequency requirements of the FCC license. The engineering department furnishes operators for the transmitter, and for studio equipment in some stations, and maintains this equipment. Personnel in the engineering department are tested and licensed by the FCC. The supervisor of this department is the CHIEF ENGINEER, who reports to the Station Manager. In most AFRT as well as commercial radio stations, announcers work directly from the control room and operate the console themselves.

## ADMINISTRATION

The Administrative Department is responsible for the "paperwork" that a station requires. This department keeps the books and employee records. In smaller stations this department may only have one or two members, besides the station manager. The head of this department is the OFFICE MANAGER.

## SALES

The Sales Department is the lifeblood of a commercial broadcast station. This department is responsible for the revenue that supports the station. The Sales Department sells the "time"—the commodity of the commercial broadcaster. It is the responsibility of the traffic section of this department to make up the daily log of broadcast operations (a legal requirement) and file these logs after the day's operations. In some stations "traffic" comes under the Programming Department. The supervisor of the Sales Department is the SALES MANAGER. This department can assume central importance to the commercial broadcaster, as it can make or break the operation of the station. This department does not exist in non-commercial or AFRT stations.

## NEWS

The News Department is responsible for the gathering, editing, writing, and presentation of news. This includes all local news and the national and international news that may be furnished from the broadcast wire services. (Most network affiliated stations leave the bulk of the national and international news reporting to the network, with the exception of some in-depth newscasts or world-wide news roundups that they may put on the air themselves.) This department is headed by the NEWS DIRECTOR who will either report directly to the Station Manager, if his is a separate department, or to the Program Director/Manager if the News Department is part of the Program Department. Depending on the size and scope of the News Department, their coverage capabilities and responsibilities may include local government, state government, law enforcement agencies, farm news, business news, and woman's news. The sports section is usually part of the News Department and the Sports Director reports directly to the News Director.

The News Director is the man you will contact with "hard news" stories—changes of command, achievements of personnel, accidents, et cetera.

Feature material, Navy recruiting "spots" and other material usually are placed through the Program Director or Program Producer. The Program Producer has no actual managerial function, but is concerned with creating program ideas, procuring funds and talent, and handling administrative problems directly concerned with his shows.

Although television is also divided into the same four or five departments, the difference from radio comes in the additional sections and personnel. See figure 18-1(B).

## BROADCAST STATION RELATIONS

It is imperative that good relations be maintained with the broadcast stations with which you deal. If good relations are lacking, the information objective will be impaired, or negated. Effort expended to establish good station relations will be paid back with interest and further your information mission.

The basis for good station relations is a sound understanding of the motives of the commercial broadcaster. He is in business to provide a service and to make a profit. If this goal is not realized, he won't stay in business. Profit making depends on the ability to attract a mass audience. The station must serve the public interest, and it must also interest the public.

## RADIO AND TELEVISION PROGRAMMING

All radio and television programming is either COMMERCIAL, SUSTAINING, or PARTICIPATING. A commercial program is one sponsored by a business or person trying to sell products or services to listeners and viewers. The sponsor buys air time from stations or networks to make his "sales pitch."

A sustaining program is broadcast at the expense of the network or station, either as a public service, or to attract sponsors. Sustaining time is used to fill the unsold portions of the broadcast day.

Participating programs are a combination of commercial and sustaining broadcasting. When a station cannot find a sponsor for a whole program the program may be scheduled as sustaining with two or three "open" spot announcements between programs or segments of the program. The sales department then sells these spots to different sponsors and the show becomes a "participating show" with two or more sponsors. The spots that are not sold are filled with station promotions or public service announcements.

A public service program is broadcast in the interest of the public. The FCC encourages a policy of having a portion of a station's air time devoted to public service. Newscasts, weather reports, divine worship, health service programs, and programs pertaining to the welfare of the community or the Nation–Navy programs, for instance–are considered to be in the interest of the public and are classified as public service.

If these programs are unsponsored, they are considered sustaining. If sponsored, they are, of course, commercial. In either case, they are considered by the FCC to be public service programs.

## BROADCASTING LAW

It would take an entire shelf of books to compile all the laws applicable to radio and television. You need not know these laws, but if you have occasion to review them, they can be found in FCC regulations. Broadcast ethics are covered in the code of the National Association of Broadcasters. There are other references, but these are the most important.

Libel and copyright laws pertain to radio and television (see ch. 10). At present, legal prosecution for derogatory statements made over the air is considered a local matter and is subject to State law. Since broadcasts are written as well as spoken, radio defamation is considered BOTH libel and slander in many States.

Retractions and apologies do not remove the threat of libel actions but they are advisable in order to prove good intent and lack of malice, and they tend to lessen the damages.

## NAVY POLICY

The question of policy comes up often when you are involved with the electronic media. The Chief of Information advises SECNAV and CNO on matters of policy relating to the use of radio and TV for public affairs purposes. This means that the answers to most of your questions on Navy radio and TV policy can be found by referring them to higher authority, especially the Chief of Information, if necessary. You will find information on Navy policy concerning radio and TV in the *U.S. Navy Public Affairs Regulations.*

The Navy does not buy air time. However, the Navy can cooperate with those responsible for procuring commercial programs, provided the product advertised does not lessen the dignity of the Navy, and the script in no way implies Navy endorsement of a product.

On a strictly local level, the commanding officer may authorize Navy cooperation with radio and television stations. If there are five local radio stations, you should send them all the same news release. You could also have a radio show on each of them, but if two or more of them are hooked up to air the same show simultaneously, this constitutes a network and, therefore, comes under the cognizance of CHINFO although your office or the appropriate Navy public affairs office may be designated the "action office" for CHINFO.

Representatives of national radio and television networks and commercial concerns often ask local Navy activities for Navy cooperation in the production of program material. Even if the material is clearly unclassified, it is MANDATORY that approval for participation in network broadcasting be obtained from CHINFO.

There are special provision of Navy public affairs policy and communications instructions governing commercial broadcasts from Navy ships. Read *Public Affairs Regulations* and check with your ship's communications officer before discussing this subject with broadcasters.

## CHAPTER 19

# PREPARING RADIO MATERIAL

Now that the theory and basic set-up of the broadcasting media have been discussed in the previous chapter, this chapter will reveal the working aspect of these media–what is heard or "seen" by your audience. This is where you work hard and rush to meet on-air deadlines and the rigid standards of broadcasting. This is the place where the JO fits into the business of radio broadcasting–preparing Navy material for this medium.

## THE BASIC ELEMENTS

All radio writing, like any other style of writing requires that you write in a certain way. Through years of experimentation and trial and error, three basic elements or rules have been developed. Modern radio writers use these elements in putting their information across to the public. The elements are:

1. SPEECH.–The most important element is speech because it is generally the one used specifically to reach the listener with the desired information.
2. SOUND.–When used on radio, sound must be easily distinguished so that the listener is able to interpret the sound and understand what is being conveyed. The roar of a jet engine and the muffled sounds of other flight deck activity will help the listener to visualize the scene.
3. MUSIC.–Music has great suggestive power because it plays on human emotion and colors scenes. It touches the heart and mind.

The elements above are used by radio writers to get across their information and to increase or heighten the meaning of what is said. To assure listener interest, the writer soon discovers that the best way is by using the elements in three definite stages. These stages are (1) to attract immediate interest (2) to maintain interest, and (3) to satisfy attention. In other words, the writer must attract a listener at the beginning, hold him throughout the middle, and finally convince him that it was worth the time he spent. The satisfied listener is one who has gained a certain amount of information that he didn't have before.

## THE TECHNIQUES

Radio writing techniques are designed to capture and hold the audience until your message has been delivered. Here are six such techniques:

1. AURAL SENSE APPEAL. Radio depends entirely on the ear, it must work completely on the listener's mental image inspired by sound waves coming from his radio loudspeaker.
2. RAPID GETAWAY. Radio programs must capture an audience within the first few moments of presentation or lose the listeners. Programs must present a challenge, a promise, or a conflict to arouse attention within the first few moments.
3. POWER OF SUGGESTION. The human mind is a vast storehouse of scenery. The radio writer suggests to the audience what the scene should be and through their mind's eye they can see anything from a pin hole to the Grand Canyon.
4. PACING AND TIMING. The writer must prepare his material for delivery within a definite time frame. Within this time frame he

controls the changes in quality, emotion, thought, or feeling of his material.

5. FREEDOM OF MOVEMENT. The radio writer can take his listener from one point on earth to another, or even into outer space with words, sound effects, or appropriate music.

6. CONFLICT. Radio writers call conflict the backbone of interest in radio writing. Conflict is the ageless formula of hero against villain, good against evil, the fight for survival, and the solution of difficult problems.

## RADIO NEWSWRITING

A Navy Journalist's first encounter with radio writing is usually as a radio newswriter. It is his job to meet the deadlines and rigid standards of broadcasting with the Navy's news story.

Radio news style is dictated by the need for getting and holding the attention of an audience. Radio news must be written so the listener has no trouble whatsoever understanding what is being said. Radio newswriting is guided by five principles:

1. FACTUAL CLARITY is the quality most important in radio writing of any kind. Even the clearest story on the air may be misunderstood on the basis of one hearing. The listener's attention may be divided between a number of distractions. Therefore, a radio news story should be perfectly clear if it is to avoid the risk of being misinterpreted or misunderstood.

2. SENTENCE BREVITY is a must for radio newswriting. Because radio news is spoken and not read, long sentences with a great number of details and modifying clauses are difficult to announce and tend to confuse the listener. Normal radio speech sounds best when sentences average about 17 words in length.

3. WORD UTILITY is important because of sentence brevity. The average speech delivery rate of an announcer is about 150 words per minute. Words must be chosen wisely for their descriptive color and precise meaning. Everyday language is always preferable to the long fancy words that must be searched for in the dictionary.

4. CONVERSATIONAL FACILITY aids in holding the listener's attention. Your copy must flow. Copy that is written in a stilted and formal manner will have little appeal for the average listener.

5. AURAL SIMPLICITY is the sum total of all the five points on radio news style. The whole idea of radio news style is to make the news so clear, easy to say, brief and to the point, that it will be immediately understood the moment the words come from the radio receiver. A good radio newswriter tests his copy by reading it aloud before it is submitted and eliminates any flaws or violations of style that his copy might contain.

## COPY FORMAT

When writing copy for radio, you normally start off with a general "what-happened" lead followed by a body of significant facts. This body doesn't have to include ALL the facts of the story—only the most important ones. This is different from newspaper writing, in that the most common newspaper lead is the "five-W" or summary lead. For radio, it would be too cumbersome to include the who, what, where, when, why and how in the lead. There is no time for non-essential details in radio news items. The average length of a radio news story is 30 seconds air time.

The lead sentence must gain the attention of the listener and orient him on the facts that will follow in the body of the story.

The body of the news story can be developed in any one of three patterns, or any combination of the three.

1. CHRONOLOGICALLY: Narrate the story of the happening from its beginning to its conclusion.

2. EXPANDING the W's: Specifically identify the who, when, where, etc., and further amplify the "what-happened".

3. DESCENDING IMPORTANCE: After explaining "what-happened" in the lead, place the facts in order of descending importance.

"We feel we are rapidly approaching—if we have not already reached—the crossover point at which the Viet Cong will begin to feel the pinch of a military manpower shortage," explained

Carlos Blackwell, Director of the International Development Mission in Vietnam.

Perhaps the above paragraph makes sense when you read it, but how clear would it be if you heard it on the radio? To begin with, is it conversational? Of course not. For one thing it is too long, Although the average is 17 words per sentence, don't strive to hit it each time. Your story will become choppy and monotonous. However, anytime you go over 25 words, you should see if the sentence can't be cut down.

Another thing wrong with this example, for radio purposes, is the attribution. In conversational style, attribution comes before the statement in a sentence. Of course, you need to remember to avoid beginning stories with unfamiliar names. Sometimes it's best to use the title of the person. If you were quoting the President of the U.S. or some other widely known person, however, then use of the name would be acceptable.

Now let's look at how that newspaper lead might be rewritten for radio:

> The Viet Cong may be feeling the pinch of a military manpower shortage. This is the opinion of Carlos Blackwell, Director of the International Development Mission in Vietnam. Blackwell said that if the Viet Cong are not already suffering a manpower shortage, they will be very soon.

In this form we have a general "what-happened," or in this case, what is happening, or what may happen, lead.

The word "pinch" adds to the impact of the lead, because of its descriptiveness. This time, it was there for you already, but in most instances you will have to find your own colorful words.

Next comes the attribution. It is not contained in the lead sentence, but comes in a sentence by itself. This is followed immediately by a restatement of the lead in a more complete form.

In broadcast writing, it is perfectly acceptable to repeat facts further down in the story. The reason is that the listener may tune in after the story starts and not understand what it's all about.

Another point worth repeating is, make sure the listener understands what he hears. A listener could misinterpret a story if it were written this way:

> "John R. James of the advisory staff of the President was killed this morning in a plane crash."

If a listener tuned in late he might hear:

> ". . .the President was killed this morning in a plane crash."

Any time you have a sentence with dependent clauses, it's usually better to divide it into two sentences, for the sake of aural simplicity:

> "A Presidential advisor was killed this morning in a plane crash. He was identified as John R. James."

Also, be careful to avoid ambiguous pronoun references:

> "The President and Vice-President met today behind closed doors. Reports said he had no comment about the meeting." (Who had no comment?)

As for style, its requirements vary from station to station, and you must be versatile enough to adapt your style to local requirements. Some very basic style guides that normally stay consistent apply to numbers, abbreviations, and mechanics.

Concerning numbers: spell out numbers one to nine and use figures from 10 to 999. Spell out hundred, thousand, million, etc. Exceptions are the spelling out of numbers in addresses, telephone numbers, dates, and time.

As for abbreviations, never use them unless they are well known and can be easily recognized by a civilian announcer.

Avoid splitting words between lines and splitting sentences between pages. Include a line count or indicate in some manner the time length of your story or spot.

Always type on one side of the paper and double space your copy. Each page should be numbered.

Above all, in radio newswriting, remember to write conversationally, and NEVER sacrifice factual clarity for the sake of any other consideration.

There are many other aspects of radio newswriting we could delve into, but the above are basic, and of the greatest importance.

## NEWS BULLETINS

Many times inexperience leads to too much enthusiasm. This can be a hindrance to your office and to the local radio station.

If you receive information that seems as if it may be of great importance to your public, be sure to double-check.

In 1964 a bulletin was released stating that Nikita Khruschev had died. This was a classic example of an error due to overenthusiasm and failure to double check. Always be sure of your source before releasing a bulletin.

If you use a bulletin-type of release, make sure the information warrants a bulletin. If you constantly send out articles as bulletins when they should have been normal routine news releases, before long you'll be known as the Journalist or the command that cries "wolf" all the time.

## BEEPER PHONE REPORTS

Many times when bulletins or other timely news articles are to be released, you don't have time to hand-deliver copy to the station.

This brings into play an important aid to any newscast: BEEPER-PHONE REPORTS.

A beeper-phone report is nothing more than a news release telephoned to the station and recorded on tape for insertion in a newscast or–if it's a bulletin–perhaps it will be carried live on the news program.

If it's used in a newscast, it can be an aid because it breaks up the monotony of hearing the same voice for 5, 10, or 15 minutes. It also lends authority to the story, because it comes from somebody "in the know" or on the scene.

The reason for calling these reports "beeper-phone reports" is that the Federal Communications Commission used to require that a recorded phone conversation or report have an electronic "beep" every few seconds, so the calling party knew he was being recorded.

Now upon agreement of the party being called, the "beep" need not be on the recording. This type of news report is still, however, called a "beeper" report.

Never neglect the beeper-phone report as a fast means of getting your news out, but, at the same time, DON'T overuse it. Nobody wants to hear an entire newscast made up of telephone reports.

## SPOT ANNOUNCEMENTS

The sustaining point of a commercial radio station is the commercial. Although, neither the Navy nor American Forces Radio and Television stations use them, commercials have a valuable counterpart for Navy Public Affairs use, and that's the spot announcement.

Spot announcements come in two forms: Both are usually short–60 seconds or less.

1. SELLING SPOT. The purpose of the selling spot is to have the listeners take some type of action as a result of the idea you have presented to them. The spot can also be used to change attitudes. Examples of these are "Be there", "Do it now", and "See your recruiter today".
2. INFORMATION SPOT. The purpose of the information spot is purely to inform. In this type announcement, you are not trying to get your audience to do something, nor are you trying to change their attitudes. You simply want to give them information.

## SPOT WRITING TECHNIQUES

In writing the announcement, whether it is a selling or information spot, you should keep in mind several techniques which will pay dividends in quality.

- CAREFULLY PLOT THE PITCH. Before you put a word down on paper, you have to know the nature of the audience you wish to reach. If the audience is in the lower income bracket, gear the spot to the special needs and wants of this group. One approach could be the economic security angle; another the "get-ahead-in-the-world" appeal. On the other hand, audiences in small rural towns might find the travel theme exciting and interesting. The spot writer must study the prospective audience in order to tell it how to get the things it wants or needs.

- NEW TARGET AUDIENCES. Always be on the alert for new audiences. Although the stress in writing may be recruiting, you should be prepared to write spots that will sell the public on attending an open house, a parade, or a demonstration. These special events appeal to many audiences. Some spots might be directed toward fathers, children, and teenagers, or even to mothers in the audience.

- DELIVERY. You should strive for a direct and personal approach in your writing. Even though the audience may consist of several thousand people, the copy is directed at one person. Make him feel that the message is directed to him. Address the listener in terms of "you," "you've," "your" and "you're." Always refer to the listener in the singular and in a friendly manner.

- WORDS. Select words carefully. Write spots in the active voice with verbs that are positive and colorful. Some of these verbs are: go, see, take, try, get, visit, ask, call, be, and buy. Be conversational but avoid slang. Keep your words simple and don't try to impress the listener with an extensive vocabulary. Speak to the listener in the language he knows. You should also avoid special military terms and abbreviations that the listener is not familair with.

## STRUCTURE OF THE SELLING SPOT

There are many ways to structure the selling spot. One way is the three-pronged approach–ATTENTION–APPEAL–ACTION. First, you form your basic idea and attention-getting lead sentence. Then you present the merits, advantages, and appeal of the idea. Finally, you motivate your listener to take action to gain the benefits you have pointed out in promoting the idea. Here is a closer look at the selling spot structure.

1. ATTENTION. A lead such as "Does your cigarette taste different lately?" is almost an automatic attention-getter for a large segment of your listening audience. It draws the listener into your message by provoking his interest and attention. Copy that is pointed toward emotional and motivating drives is copy that sells and should be slanted toward a particular group with a need for a particular product. Spots selling baby food, for example, are directed at mothers who are concerned with the health of their babies. These spots point out the baby food's healthful ingredients. In the same way, the slant toward a particular group is used by the Navy in recruiting. Such spots are aimed at young men in age group 17 to 25 and words such as security, travel, education, missiles, and electronics are used as attention-getters. When the attention portion is directed toward the listener's desires, aspirations, dreams, and ambitions, you will be taking the first step toward getting him or her to listen to the appeal and the action portions of your spot.

2. APPEAL. "Why don't you begin to enjoy the finer things in life?" You've probably heard that in one form or another. In the appeal portion, you present the selling material–the message you want to get across to the audience. One thing to remember is to avoid cramming too many points into a short announcement. Keep it simple and stay with the subject. For example, in a recruiting spot if you start off talking about travel as the attention-getter, don't drift off into education or some other subject in the same announcement. Another word of caution–don't promise the impossible. Be sincere and honest with your audience.

3. ACTION. "Buy Savings Bonds each payday"–"Learn how you can travel the world with the Navy"–these statements invite action

and tell the listener what he can do. The action step gives the listener a definite course to follow. The step should be forceful, combining invitation and demand, and compel the listener toward a positive action. Remember, the action step is designed to motivate the listener to buy, join, write, or perform according to the action you have suggested in the message. The success of any spot announcement as a selling device is measured by the listener's response to the product advertised. Figure 19-1 gives an example of a selling spot.

## STRUCTURE OF THE INFORMATION SPOT

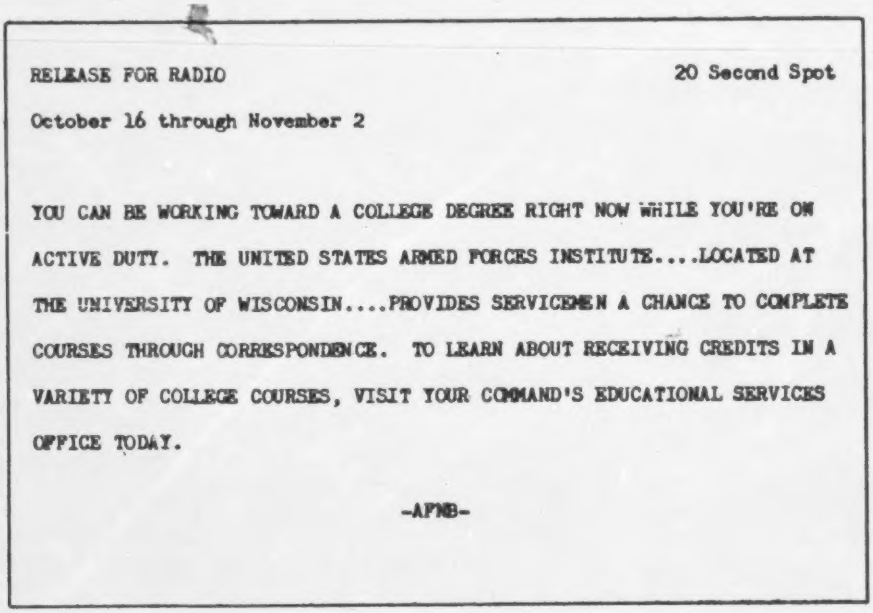
The information spot differs from the selling spot in purpose and structure. In writing the information spot, you begin with ATTENTION and follow it with APPEAL. Because no response is desired from the audience, you have no need for an action step. Your job is to compose the message in a clear, concise form and to get the maximum amount of interesting information into the brief 10, 20, 30, or 60 seconds you may be allotted. Figure 19-2 illustrates the information spot.

## TIMING THE SPOT

Timing is extremely important in spot writing. On commercial stations, you'll be competing with other public service agencies for free air time. Naturally, a station can allot only so much time for public service announcements.

To determine the length of a spot you must have an average to go by. The average announcer reads at the rate of 15 lines per minute, based on a 10-word line. For a 30-second spot it would take about seven or eight lines. If you use music or sound effects in your spot, you must remember to take these into consideration in your timing. A 30-second spot with 10 seconds or sound effects would average four to five lines of copy. A stop watch will be helpful in timing spots.

Whenever you write a spot, it's best to include a "kill date" and cut-off time so the station will know when to stop using it. A spot that is heard over and over, day after day, for a long time soon gets to be dull and irritating to the listener. Also, if you have an open house spot telling people to come out on Sunday, it would certainly sound ridiculous to hear it the following Monday.



RELEASE FOR RADIO 20 Second Spot

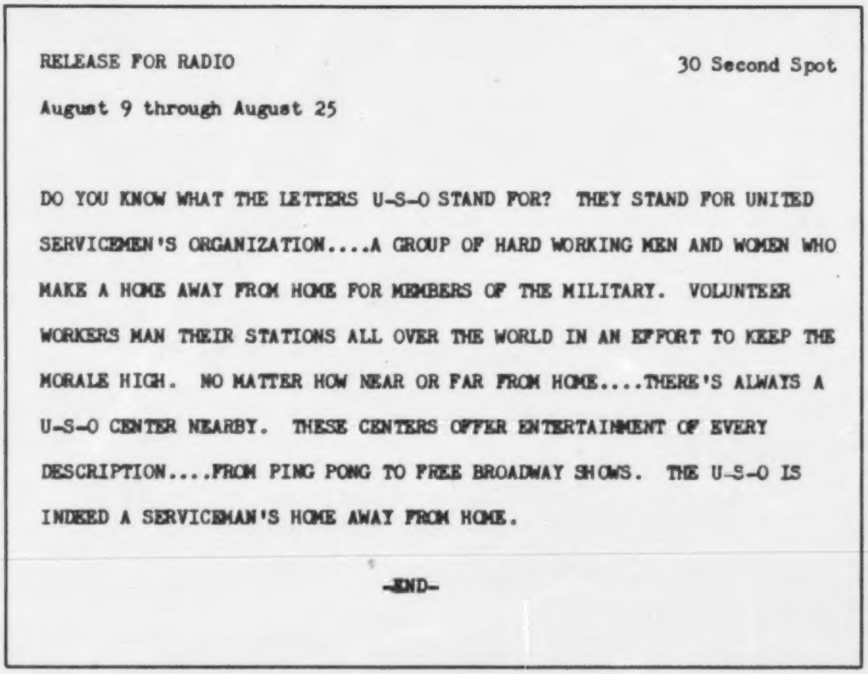
October 16 through November 2

YOU CAN BE WORKING TOWARD A COLLEGE DEGREE RIGHT NOW WHILE YOU'RE ON ACTIVE DUTY. THE UNITED STATES ARMED FORCES INSTITUTE....LOCATED AT THE UNIVERSITY OF WISCONSIN....PROVIDES SERVICEMEN A CHANCE TO COMPLETE COURSES THROUGH CORRESPONDENCE. TO LEARN ABOUT RECEIVING CREDITS IN A VARIETY OF COLLEGE COURSES, VISIT YOUR COMMAND'S EDUCATIONAL SERVICES OFFICE TODAY.

-AFNB-

165.36

**Figure 19-1.—An example of a 20-second selling spot announcement.**



RELEASE FOR RADIO 30 Second Spot

August 9 through August 25

DO YOU KNOW WHAT THE LETTERS U-S-O STAND FOR? THEY STAND FOR UNITED SERVICEMEN'S ORGANIZATION....A GROUP OF HARD WORKING MEN AND WOMEN WHO MAKE A HOME AWAY FROM HOME FOR MEMBERS OF THE MILITARY. VOLUNTEER WORKERS MAN THEIR STATIONS ALL OVER THE WORLD IN AN EFFORT TO KEEP THE MORALE HIGH. NO MATTER HOW NEAR OR FAR FROM HOME....THERE'S ALWAYS A U-S-O CENTER NEARBY. THESE CENTERS OFFER ENTERTAINMENT OF EVERY DESCRIPTION....FROM PING PONG TO FREE BROADWAY SHOWS. THE U-S-O IS INDEED A SERVICEMAN'S HOME AWAY FROM HOME.

-END-

165.35

**Figure 19-2.—An example of a 30-second information spot announcement.**

## SPOT FORMAT AND PREPARATION

Whether writing a spot announcement for an AFRT station or a local commercial station, there are several general rules concerning format and preparation that must be followed.

Write your spot following the style guide of the station. A station manager might reject your spot if it is not in the style his announcers are used to reading.

Submit clean copy. Don't give an announcement to a station if there are untidy corrections made on the copy. Check to see how many copies of an announcement are needed by each station.

If a station manager asks you to have a spot at the station by a given time, don't miss the deadline.

Violating the above rules is the best way to ensure that your copy never reaches the air waves.

## BUILDING THE RADIO PROGRAM

So far, this chapter has dealt mostly with news and spot announcements. However, there are other ways of using your journalistic abilities to get the Navy's message to the public by way of radio. One way is the radio program.

First of all, let's make it clear that a music show is not the only kind of radio program. There are ten program types that have become standard. These are (1) musical, (2) news, (3) interview, (4) feature, (5) sports, (6) drama, (7) special event, (8) audience participation, (9) discussion, and (10) variety.

The great majority of radio stations today program music. Most of these specialize in a certain kind of music. Remember to tailor your message to the audience unique to each kind of program format. Any of the ten program types may be presented live or recorded on tape. Without this versatility, radio could not offer the quality of programs presented daily throughout the country.

If you decided to write a book or story, you'd probably decide first what you wanted to say–your OBJECTIVE or PURPOSE. This is also true in building the radio program. You must have an objective–a particular goal in mind.

Your objective, naturally, is to tell the Navy's story or a portion of it. It must be done interestingly and factually. Careful thought in stating the purpose of the program will help listeners recognize the value of a program and will, perhaps, induce them to listen again.

Once you have an objective, a detailed PLAN is an absolute necessity. Your plan should have an answer to any question involved with your program. Smart, flexible planning will assure proper use of personnel and material. It will also aid greatly in accomplishing the goal of the program.

The problem of "how to say it" involves FORMAT. This should not be confused with "type." Format refers to the structure of a program. Through a familiar manner of presentation, a program tries to establish its identity in the listener's mind with the aim of building a loyal and regular audience. The format for a series of programs should be established before the first program is broadcast, and, usually, the format will remain standard throughout the series.

Informational material for your program may be frequently buried and can only be brought to the surface through RESEARCH. Hidden color and details are often revealed only following research and to round out a subject (or personality). Research gives a note of authority to that voice which the listener hears.

WRITE AND RE-WRITE. Creative genius will be rare in the average Public Affairs Office, but the journalist with an interest in his business will more than make up for this lack. The script writing assignment is not to be feared. The techniques can be learned and the art practiced. When you have turned out the last page of your script, put the entire script aside before reading it again. When you read it again, you will find that some re-writing is necessary. This is a construction step that cannot–and must not–be ignored. Finally, when all of the "BUGS" are ironed out, read it aloud. The true test of a radio script is how is sounds, not how it looks on paper.

## INTERVIEWING

One of the best ways to promote the Navy on the air is through the use of interviews.

Perhaps the most valuable aspect to bear in mind about interviewing is that you should strive for QUALITY; not quantity! Too often, Journalists and public affairs officers are too interested in having 100 interviews per year or per reporting period rather than 100 percent effectiveness. An ineffective interview probably will not clear the Fleet Home Town News Center (chapter 23) or your local news director, and, if it should, it destroys the listeners' desire to hear those to follow.

Before you begin an interview, be sure to know your subject matter. Don't go into an interview "cold."

Bring along a question outline but don't write out the answers because this could cause the interview to sound "canned." If you use a question outline, you are conducting a SEMI AD-LIB interview.

The fully-SCRIPTED interview is the one in which all the questions and answers are written out. The opposite of the fully-scripted is the AD-LIB INTERVIEW' For this one, nothing is written out. All of these methods of interviewing have their drawbacks and advantages. In most cases, the SEMI AD-LIB is the best interview for the JO's use.

Besides the three methods of interviewing, there are also three types of interviews. They are the PERSONALITY, the INFORMATIVE, and the COMBINATION.

The PERSONALITY interview obviously concentrates on the person you're interviewing. He may be a famous person or perhaps only widely known in his home town. Still, the interview is centered around the individual.

An INFORMATIVE interview is one which is centered around the subject that the interviewer and the interviewee are discussing. The interviewee may be expressing his view on a subject or explaining a point. But the subject matter and not the interviewee is featured in this form of interview.

The third type is the COMBINATION interview. As you would imagine, it's a combination of the personality and the informative types. Sometimes it's a little difficult to decide which of the three you're actually doing. An example of a combination would be an interview with the President of the United States, discussing a recent news topic. In this case, since the President is so widely know, it automatically becomes a personality interview. However, he is expressing his views or giving the facts about the particular topic or subject, so it is also information. Thus, you put them together and you have a combination interview.

## YOUR ROLE AS INTERVIEWER

The interviewer represents the listeners. He must put himself in their place, remembering that they cannot see the guest, and ask the questions that they have in mind. He must make the opening interesting and keep the body informative. He must develop his questions in a logical order to lead both the interviewee and the listening audience to the conclusion. The broadcast interviewer must have the ability to be concise. He may want to include a great number of points on a specific broadcast, but must select only a limited number of the very best points and wrap them into a neat package.

As interviewer, there are several points you should consider in striving for an effective interview.

1. NEWSWORTHINESS–Is the interview newsworthy? Is it something that the listener wants to hear? Try to find a news peg for the interview. This will help to build.

2. TIMELINESS–Will the interview be outdated by the time it gets on the air? Is it a feature type which can be used any time? If it has to go on the air at a certain time, make sure it is prepared well in advance of that time.

3. GOOD TASTE AND PROPRIETY–The dictates of common sense, courtesy, and decency are important guides to use when determining what should or should not be asked and or broadcast.

4. ACCURACY–A technically perfect interview is useless if it is not accurate. Be sure that your facts are right before releasing the interview.

5. TAPE VERSUS LIVE–Interviews may be presented "recorded" on magnetic tape or "live". The live broadcast requires an excellent sense of timing by the interviewer. A live interview is hazardous because there's no chance to edit the interviewee's word for accuracy, propriety, and good taste. Once it has been said. . . it is too late. Recorded interviews are preferable since they can be checked and edited prior to broadcast. A recorded interview also offers flexibility in the way it is programmed.

6. LOCATION OF THE INTERVIEW–It is always best to go the interviewee for the recording session. If you bring a man into a quiet studio where there is nothing but the microphone, he will probably clam up completely. But, if you talk to him in his normal surroundings, he will feel more at ease and won't even notice the microphone in front of him. Natural sounds heighten audience interest. Don't be afraid to take the microphone to the interviewee's office, out on a military exercise, or into a combat zone.

Some other basic things to be concerned with when interviewing are:

- Never ask questions that can be answered with a simple yes or no. These questions can't always be avoided and, although they sometimes bring about the desired answer anyway, they aren't recommended.

- Keep your voice levels equal.

- Don't answer your own question.

- Select a topic on which your guest can speak as an expert or with a certain degree of authority.

- Rehearse carefully, but not to the point of losing the spontaneity of the interview. Don't let the interviewee memorize his answers.

- Explain unusual terms, abbreviations, and background noises.

- Suit the mood and pace of the interview to the subject matter.

- Maintain an interested, friendly tone throughout the interview.

- Don't monopolize the conversation. The listener wants to hear the interviewee–not you.

- Don't talk down to the interviewee.

- Don't appear "too smart", or completely ignorant. The audience expects you to know something about the subject–but just enough to ask stimulating questions so that the interviewee can present even more information.

- Stay within 1-1/2 to 2-1/2 minutes (unless a feature length interview–usually no longer than five minutes–has been requested).

You can learn only so much about interviewing by reading. Such is also the case for newswriting, spot announcements, bulletins, and programs. When approaching any of these areas, always remember to ask yourself these three questions: Is it going to make a good impression? Will it benefit the Navy? Am I going to be satisfied with it? All your answers should be YES. Then ask yourself the final important question: IS IT QUALITY OR QUANTITY THAT I'M STRIVING FOR? The answer should always be QUALITY.

## AUDIO TAPE EDITING, SPLICING, STORING AND HANDLING

There are three common types of magnetic recording tape: cellulose acetate, polyester, and mylar. Because of its economy, cellulose acetate is the most widely used. It is smooth and flexible and provides flawless sound reproduction at low frequency response. Polyester offers extra strength as an additional feature. It is not likely to break, but will stretch. Polyester is also preferred for long storage because it is virtually unaffected by humidity or other factors that cause shrinking or swelling. The third type to consider is mylar tape. It has, basically the same characteristics of polyester tape, but the problem of warping and stretching is much more prevalent. Careful treatment is a must when you use mylar tape. In broadcasting 1-1/2 mil acetate tape is used most commonly. On a 7" reel, 1-1/2 mil tape, at 7-1/2 inches per second will run one-half hour. One mil tape will run one hour, while one-half mil tape, not recommended for commercial use because of its delicacy, runs for one-and-one-half hours.

### TAPE EDITING

Editing is nothing more than removing segments from, or adding segments to, a tape recording. Reasons for editing vary from removal or adding of complete sections, or combining selections, to such methods as cutting out and replacing a single word.

Since sound is reproduced at the magnetic gap of the playback head on a tape recorder, to edit tape accurately. On most professional, three-head machines, the heads are ERASE, RECORD, and PLAYBACK. Play what you have recorded before cutting the tape, noting carefully whether the words you want to edit can be cut out and still leave natural-sounding speech.

Mark the tape for editing at two points: just before the first sound of the part you want to eliminate and just before the following part you want to leave in. Editing this way will maintain the speaker's natural pace. After you have marked both points, cut the tape at the first point, moving the tape reels by hand, and pull out the tape you are eliminating up to the second mark. Place this part of the tape in the splicer and cut it. Then put the other loose end of tape in the block and splice the two ends together.

Leave in the necessary spaces between words, longer spaces between sentences and phrases, and don't forget to leave space so that the speaker can breathe.

### SPLICING

There are two basic types of splicers. The earliest model is the EDITALL type which may be a plastic or metalblock with a channel slightly narrower than the recording tape and running the entire length of the block. Cutting across the channel at the center of the block is a thin diagonal groove (usually at 40 or 45 degrees). A razor blade pulled through the groove cuts the tape. The ends are joined with a piece of splicing tape which must then be trimmed with scissors or a razor. To avoid protruding splicing tape, it is necessary to cut into the edge of the recording tape very slightly. Narrow splicing tape avoids the cutting but requires some practice to keep the splice from being crooked. The groove in the block is slightly curved and the sides have tiny protruding dovetails machined in them. You press the tape, with the shinier side (baseside) of the tape facing up, into the groove, by running your finger over the tape the length of the block. The tape snaps into the groove and the tape edges are held under the tiny dovetails. NEVER try to remove the tape by peeling it out of the groove. The proper way to remove tape from the groove is to grasp it by both hands at the ends of the block, pull the tape taut, and snap it up and out of the groove.

The second type of splicer is the GIBSON GIRL, which comes in many styles. Whether it is advertised as just a plain splicer or a Stereo or a Stereo-5 splicer, it is used for the same job–editing 1/4 inch magnetic tape. All of the models are alike in having two sets of blades. A diagonal blade cuts the tape, the splicing tape is applied, and the trimming blade is pulled into poisiton and pushed down. It automatically trims the splice to a slightly wasp-waisted contour, hence the Gibson Girl name. The chief advantage of the Gibson Girl is that it makes an excellent splice and the blades are adjustable and replaceable for wear. Unfortunately, in terms of convenience, it leaves a little to be desired, as the tape must be removed from the recorder head assembly for each splice.

The diagonal cut across the Editall Block was designed for cutting with a single-edge razor blade. With the tape in the groove ready for cutting, hold the razor with the forward point in the slot, and cut the tape by pulling the blade back toward you while holding it firmly down. Make CERTAIN THE RAZOR BLADE IS NOT MAGNETIZED. If it should be magnetized, it will magnetize the tape and you will hear a click as it is played back.

After you edit out the tape you want deleted, put the two cut ends firmly together in the block. Then apply, squarely, approximately a one-inch length of splicing tape. The easiest way to do this is to slide the piece of splicing tape sideways against one edge of the groove. Press the splicing tape down firmly by running your finger or thumbnail back and forth over it a few times until the splicing tape takes on some of the color of the tape under it.

The ends of the tape must butt together perfectly as shown in figure 19-3. This is so there will be no exposed adhesive on the splicing tape to accumulate dust, dirt, and oxide particles.

The angle at which the recording tape is cut is not critical as long as the tape is cut on a diagonal and both ends are cut at the same angle. However, tape cut with a square end invariably makes a noisy splice. It also takes more of a beating as it passes over heads and idlers and is therefore more likely to fail.

## TAPE HANDLING

Recorded tape will remain magnetized forever unless altered by magnetic means. There is no measurable loss of magnetism over a period of time. Also, no matter how often played, the noise level of tape does not rise as does the surface noise on a disc recording. Magnetic tape is tough and easy to handle, but it can be damaged and does deserve a certain amount of care.

An occasional cleaning of recording head, capstan, tape guides, and other parts will assure utmost wearing life for your tapes.

To cause erasure, a magnetic field must be strong enough to exert attraction or induce vibration in the tape. It is unlikely that such erasure could happen accidentally. However, tapes left in the path of a strong magnetic field could become erased. Magnets found in certain types of machinery can cause erasure, as can X-rays. Mark tapes to be mailed: RECORDING TAPE–DO NOT X-RAY.

## STORAGE

One of the major causes of tape distortion is excessive tension in winding. A thousand-odd layers, each adding a minute stress, can add up to tremendous pressure on tape nearest the reel hub. If tape is allowed to weave back and forth during winding, distortion will increase. There-

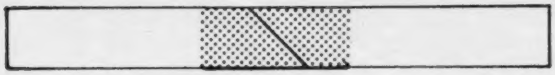


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**Figure 19-3.—The ends of spliced tape must butt together perfectly to prevent the accumulation of foreign particles on the exposed adhesive.**

fore, an even wind at moderate tension is desirable.

Magnetic tapes can be affected by abnormal temperature and humidity. For example, low humidity will dry out acetate tapes and make them brittle. High temperatures will cause physical distortion and loss of strength.

Ideally, magnetic tape should be stored where relative humidity stays between 40 and 60 percent and the temperature between 70 and 75 degrees Fahrenheit. If large variations exist in relative humidity, tape may be stored in sealed containers. For long-term storage, it is suggested that such containers be sealed with a pressure-sensitive tape. Also, occasional use of the tape improves storage characteristics. A magnetic tape exposed to extreme conditions for short periods is not permanently affected. Subsequent storage under normal conditions for 16 to 24 hours will completely restore its desired qualities.

When storing reels of tape, avoid storing them unboxed. The original box protects tape from dust and physical damage to its edges. Wind reels of tape loosely and store them on "edge" or flat on individual shelves. Avoid stacking as the weight may distort the plastic reels or damage the edges of the tape. Occasional use of tapes improves storage characteristics. Playing tapes releases strains and adhesions. Avoid excessive tensions in rewinding tape for storage. The tape may become stretched or permanently distorted if wound too tightly.

Magnetic recording equipment and materials which you can expect to come in contact with during your career as a JO will, in most cases, be accompanied with factory instructions for operation and maintenance. These instructions, of course, vary considerably with each different brand. Therefore, specific instructions on how to operate a specific type of magnetic recorder, for example, have been left out. You must resort to the factory guides for this information.

# CHAPTER 20

# PREPARING TELEVISION MATERIAL

Television is one of the most influential media of our times. Its audiences not only hear of an event but can also, in many cases, witness the event in all its sights and sounds, and in living color.

The long range effects of television on today's society are still being studied. Some studies suggest a causal relationship between violence on television and juvenile delinquency. Other studies show that children who watch TV are generally better informed on events of the day. In any case, virtually everyone in America today is within the reception range of at least one television station. Approximately 95% of the homes in the United States have at least one television receiver. The average TV viewing time per home per day is about six hours. Next to working and sleeping the average person spends more time with television than with anything else.

Everyone recognizes the influence, impact, and selling power of television. Therefore, the efforts of a Journalist to properly prepare Navy material for television is time well spent.

For this reason senior Journalist and broadcast specialists are required to have a broad and detailed knowledge of television script writing and production procedures. However, at the regular JO3 and 2 level, you will probably be most involved with preparing releases for local television stations. With this in mind, this chapter acquaints you with the fundamentals of preparing news, spot announcements, and visual materials for television.

Preparing material for television is basically the same as preparing material for radio—it is prepared to be heard, but heard in coordination with watching an image on a screen.

Television stations in most areas welcome news from military establishments and will readily use it if the format meets with certain requirements. No medium, needless to say, will use copy that requires drastic changes to meet the individual publication's or station's format.

Television newswriting requires the same principles as radio news. The audio portion of television news should be accompanied with visual material whenever possible to heighten the impact and interest of the presentation.

## SCANNING, ESSENTIAL AND BORDER AREAS

Regardless of the size of a television visual, there are three very definite area limitations to keep in mind when designing or preparing art work.

1. The total area that the camera "sees" is called the scanning area. This entire image is fully transmitted, but the outer edges and the corners are not usually displayed on the home TV set due to alignment of the set to "fill" the entire picture tube. A properly aligned receiver will display all scanned information at the top and bottom center of the picture, but will crop corners due to the non-square corners of the picture tubes.

2. The part of the picture that is seen by the viewer should be no less than the total amount of essential information to be put across to the viewer, so this portion of the visual is called the essential area. In the case of program titles or credits, for example, the essential area includes all of the title or other lettering. Every visual needs a scanning area and an essential area.

3. There should always be a border area. The border provides a handling area, protection for a picture from damage if dropped, and provides a background if the artwork is over-scanned. See figure 20-1.

## STILL PHOTOS

Television pictures have an aspect ratio of three to four. That is to say, television camera tubes and picture tubes in the home receivers are three units high to four units wide. Thus, photos intended for use on television should also be three units high and four units wide. A close approximation to this which is highly acceptable to television news directors is the standard 8 X 10 inch matte-finish photo. If you don't have matte paper, the answer is to "matte-finish" your prints. This simply means placing your prints face down on the dryer apron. The image will be against the apron instead of against the drum.

Extremely important in the above paragraph is the word "matte." In this context it means a surface or finish that is without luster or gloss, or one that is otherwise dulled. In television, photos are placed on card-stands and "shot" with television cameras. The powerful lights required for television bounce off the surface of a glossy photo and cause a glare that would make it unusable. This is not to say that a glossy *photo is strictly taboo.* In an emergency, or in the event that your photo is of great news value, the angle and intensity of lights may be modified so the glossy photo can then be transmitted. Glossy prints may also be sprayed with a dulling spray that will give them an acceptable finish.

Thirty-five millimeter (35mm) slides may also be submitted in their standard two-inch by two-inch (2" x 2") mounts. In the case of black and white television, the slide (transparency) may be either negative or positive because of the ability of most television stations to electronically reverse polarity in TV cameras. This means that a negative film, which most Navy photo facilities are limited to, appears positive by merely flipping a switch.

Check with your target station to see if it has this capability. This is also true of motion picture film. Every effort should be made, however, to provide positive transparencies, or film, to avoid the necessity of the TV engineer's having to reverse the film. Only when news deadlines, time, or limited photo facilities prevent urgent Navy news (accidents, etc.) from

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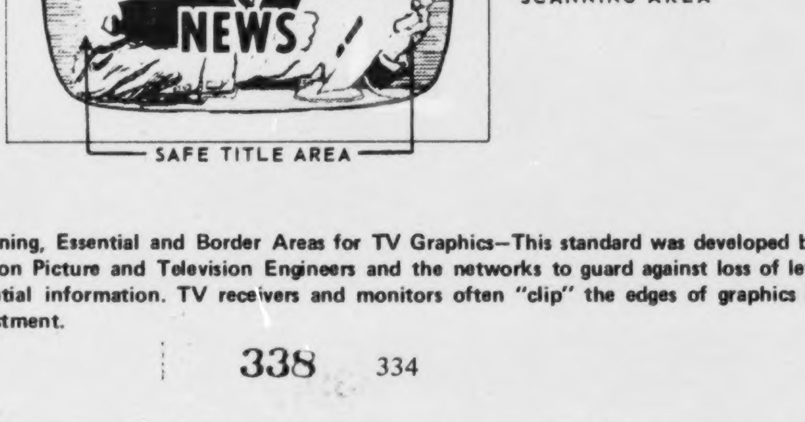
SCANNING AREA
DEAD BORDER AREA
THE EVENING NEWS
1/10 HEIGHT OF TOTAL SCANNING AREA
1/10 WIDTH OF TOTAL SCANNING AREA
SAFE TITLE AREA

174.84

**Figure 20-1.—Scanning, Essential and Border Areas for TV Graphics—This standard was developed by the Society of Motion Picture and Television Engineers and the networks to guard against loss of lettering and other essential information. TV receivers and monitors often "clip" the edges of graphics due to improper adjustment.**

being properly prepared for TV station should negative transparencies/film be delivered to a station (and not even then, if the station does not want it).

Almost all stations now have color capabilities and you should plan your visuals with this in mind. Some stations, since the advent of color television, will hesitate to air anything but color photos, slides, and film. With this in mind, plan to shoot important news events in color, if possible. Even stations which do not broadcast in color can use color film.

The most economical color coverage is the color transparency 35mm slide. This involves the least amount of time from camera to television, in addition to being least bothersome to the station itself. Again, remember the three-to-four aspect ratio. Think horizontally. In other words, unless a TV station considers a vertical photo extremely important to the story, or a portion of it usable, the station probably will not use it. Another thing to keep in mind is "transmission loss." Basically, transmission loss is that portion of the picture which is lost between what the TV studio camera viewfinder sees and what actually appears on the home receiver. To make up for this, frame and print your photos loosely, and instruct your photographers to do likewise. You may have noticed that when old motion pictures are featured on television the tops of heads sometimes are chopped off. This is because the picture was designed for projection on a motion picture screen, which has no "loss."

## NEWSFILM

Television stations receive newsfilm from various professional newsfilm distributors. These distributors receive Navy newsfilm footage regularly from the Department of Defense. In addition, local stations often supplement this "canned" coverage with films of local events. When this is the case, the local station may prefer to shoot the film itself or they ask you to provide it.

If the station shoots its own film, your job is to work with station photographers, telling them what is going to happen and helping them in every way you can. If the Navy is to shoot the film, you will work with the Navy photo lab. In this case, it will probably be your job to prepare a SHOOTING SCRIPT. This is nothing more than a set of directions to the photographer to ensure that he shoots the pictures you need to tell the story.

Be sure to tell the photo lab what you want. The photographer is the expert at operating the movie camera. However, there is nothing in his rating requirements that requires him to know what is newsworthy or how to plan newsreel coverage. You may get the opportunity to work with an experienced photo-journalist (a PH or JO with a special job classification who has completed an advanced photo-journalism course at a civilian institution) who has a news sense and always turns in just what you want with a minimum of direction. But remember, the responsibility for planning the coverage is yours.

## THE SHOOTING SCRIPT

A shooting script lists the time and place of each scene to be photographed (usually a few more scenes than you actually need), the footage or numbers of seconds you want in each scene (about twice as much as you plan to use) and a brief description of the action you want in each scene. A shooting script is shown in figure 20-2.

## TIMING

You (or your PH) will probably be working with 16mm silent film. This means you will have 24 frames per second, and 40 frames per foot of film. See figure 20-3 for a conversion chart for 8, 16, and 35 millimeter film. You can readily use these figures in computing the length of the footage desired, or you can merely list the length in seconds. The average finished news film should run from 30 seconds to two minutes, depending on its news value and the amount of time the TV station wants to allot it.

The amount of time a station will allot, of course, depends on the station's editorial or news judgment. The best practice is to tell the news director or other appropriate person approximately what is planned, the names of prominent people involved, if any, and ask him

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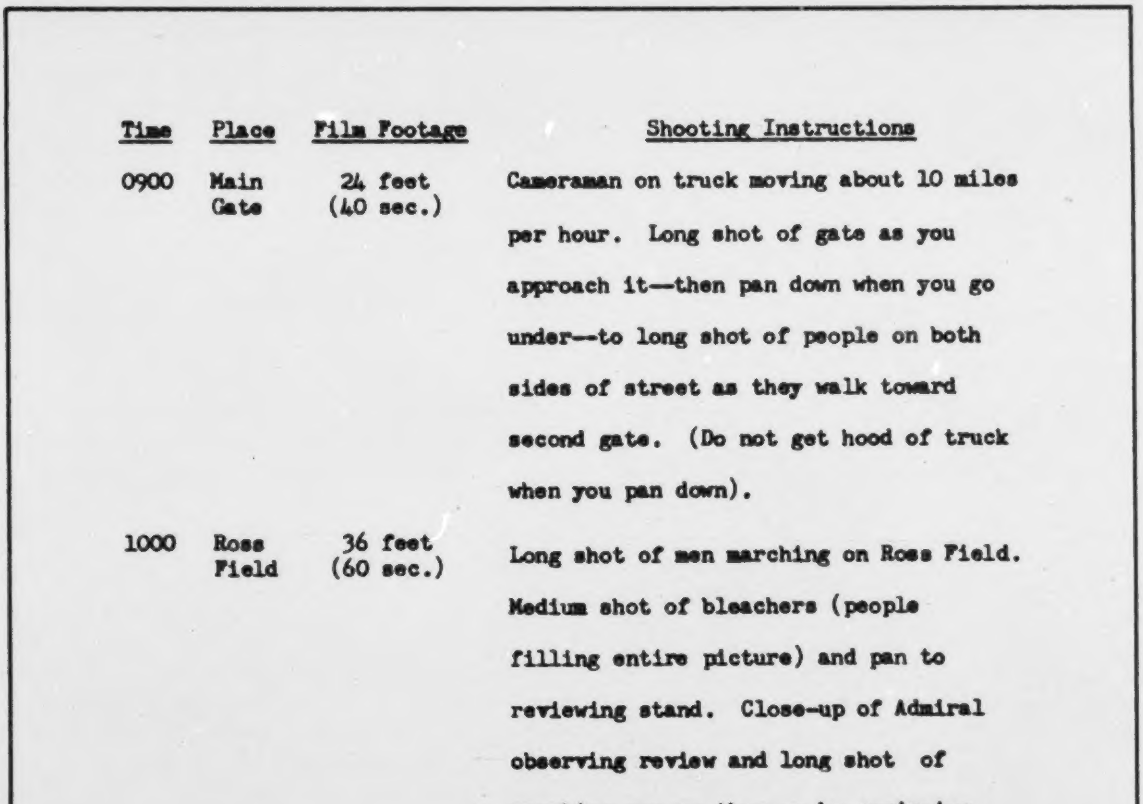

| Time | Place | Film Footage | Shooting Instructions |
|---|---|---|---|
| 0900 | Main Gate | 24 feet (40 sec.) | Cameraman on truck moving about 10 miles per hour. Long shot of gate as you approach it—then pan down when you go under--to long shot of people on both sides of street as they walk toward second gate. (Do not get hood of truck when you pan down). |
| 1000 | Ross Field | 36 feet (60 sec.) | Long shot of men marching on Ross Field. Medium shot of bleachers (people filling entire picture) and pan to reviewing stand. Close-up of Admiral observing review and long shot of marching men as they go by reviewing stand. |
| 1100 | Bldg. #4 | 24 feet (40 sec.) | Get shots of four good displays. (10 seconds each). |
| 1130 | Bldg. #4 | 24 feet (40 sec.) | Get close-up of mayor presenting ribbon for the most outstanding exhibit and medium shot of exhibit. |

###

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Figure 20-2.—A typical Armed Forces Day newsfilm shooting script.

| FRAMES | TIME | 8MM | SUPER 8MM | 16MM | 35MM |
|---|---|---|---|---|---|
| 24 | 1 Second | 0.3* | 0.296 | 0.6 | 1.5 |
| 120 | 5 Seconds | 1.5 | 1.48 | 3.0 | 7.5 |
| 240 | 10 Seconds | 3.0 | 2.96 | 6.0 | 15.0 |
| 360 | 15 Seconds | 4.5 | 4.44 | 9.0 | 22.5 |
| 480 | 20 Seconds | 6.0 | 5.92 | 12.0 | 30.0 |
| 720 | 30 Seconds | 9.0 | 8.88 | 18.0 | 45.0 |
| 1440 | 1 Minute | 18.0 | 17.76 | 36.0 | 90.0 |
| 2880 | 2 Minutes | 36.0 | 35.52 | 72.0 | 180.0 |
| 7200 | 5 Minutes | 90.0 | 88.80 | 180.0 | 450.0 |
| 14400 | 10 Minutes | 180.0 | 177.60 | 360.0 | 900.0 |
| 21600 | 15 Minutes | 270.0 | 266.40 | 540.0 | 1350.0 |
| 43200 | 30 Minutes | 540.0 | 532.80 | 1080.0 | 2700.0 |

*(All film lengths shown in feet)

165.38

**Figure 20-3.—Motion picture film conversion table.**

how much footage or time he would like. Whatever the requirement, double the length of footage or time. For example, if a station asks for a film one to one-and-a-half minutes, shoot from two to three minutes of film.

If your shots are well planned, it should be easy to edit this down to the desired length. This may be done by a Journalist with film editing experience, by the photo lab, or by the TV station, depending on what the station requests.

## SCRIPTING NEWSFILM

When writing the script to go with the film, remember that it is the film that tells the story. The narration should supplement it, not overpower it.

Figure 20-4 is an example of the newsfilm narrative release that would accompany the film made from the shooting script in figure 20-2. Note that it is divided into two columns. The left column is devoted completely to the video, or visual section, and the right column to the audio or sound section of the release.

The first item above the video column tells the television crew that a 60-second B & W newsfilm will be the picture source. It also says that the film is a silent one (SIL) as opposed to sound-on-film (SOF). Also notice that all information in the video column is capitalized.

In the audio column the first item is NEWSCASTER (or it can be ANNCR for announcer), telling the director that both the newscaster's voice and the film should start together. Like the video column, all items not to be read by the

60-Second B & W newsfilm (SIL)

| VIDEO | AUDIO |
|---|---|
| SCENE #1<br>MAIN GATE & VISITORS ARRIVING | NEWSCASTER:<br>Armed Forces Day was celebrated today at Great Lakes Naval Training Center, and the red carpet was spread out for thirty thousand visitors. Many guests arrived early enough to see recruits parade on Ross Field. |
| SCENE #2<br>MEN MARCHING | (ON CUE) These navymen have just completed recruit training and will soon report to their assignments at advanced schools, or with ships of the fleet. Many spectators at today's parade have sons marching in the ranks. |
| SCENE #3<br>ADMIRAL ON STAND | (ON CUE) Rear Admiral David Jones, Commandant, Ninth Naval District, inspected graduates as they paraded by the reviewing stand. |
| SCENE #4<br>EXHIBITS | (ON CUE) Visitors also saw special exhibits showing various phases of training navymen go through here. A panel of judges, made up of Waukeegan citizens, chose the most outstanding exhibit. |
| SCENE #5<br>MAYOR & EXHIBIT | (ON CUE) Mayor Robert Johnston awarded the top prize to the exhibit from the Instructor Training School at the Great Lakes Training Center. |

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Figure [illegible]—Script for a newsfilm release.

newscaster (or announcer), but merely put there to help the director, are in upper case. In the audio column they are also underlined.

When the newscaster/announcer finishes the first paragraph (notice that there are no indentations), he sees: "(ON CUE)." This tells him to look at his television monitor, located in the studio, and wait for the scene described in the video column to appear before continuing his narration. This same procedure follows throughout the entire story.

The final item to take into consideration on the audio side of the script is the copy line count. As in radio, this is the method used by TV announcers and newscasters to time their copy. In a standard TV script, lines average five words in length, and read at an average pace of 28-32 lines per minute.

When writing copy to accompany a general feature film, a line count is not as important as with a straight news story or news feature. This is because with film much of the action needs no explaining. There is no need to have someone talking all the time, if the film tells the story for itself. Another thing to remember when using film in a news story is that you only insult the viewer when you say something like: "Here we see people entering the main gate of the Naval Training Center." The viewer can obviously see this for himself.

We have been discussing planned news. There may be unplanned events, such as accidents, fires, or rescues at sea where you have no script and must settle for whatever film is available. This often will be film made for record purposes by photographers who shoot without a thought of releasing the film to TV. When this happens, you must take what you can get, do as good an editing job as possible, write a script and release the package–after first making sure the footage is unclassified or releasable, of course. If you are fortunate, you might be able to supplement this footage with film of the same subject to establish the scene and show ships, area, equipment or personalities involved. If you do this, make sure that the added footage goes with the live coverage and that it is releasable. It's a good idea to let the station know what you have added so there will not be any misunderstanding. This should also be noted in the script.

## TELEVISION SPOT ANNOUNCEMENTS

In public affairs work, spot announcements are used primarily to promote special events such as ship visits, open houses, exhibits, and the like, and to promote the Navy's recruiting efforts.

The first step in preparing TV spots is to check with your local station to find out what type of material it prefers and what timing best fits its schedule. Spots vary from 10 to 60 seconds, but most stations prefer either 10 or 20 second public service spot announcements.

There are three types of visual material normally used for spots: MOTION PICTURE FILM, TITLE CARDS, and SLIDES.

### MOTION PICTURE FILM

Preparing film for a spot announcement requires the same techniques as newsfilm coverage: preparation of a shooting script, editing the film, and writing the narration. The audio portion employs the same writing technique as the radio spot.

### TITLE CARDS

The plain title card has printed information on it and no pictorial material at all. This card may be dark or light with contrasting letters. Plain cards show little imagination and should usually be avoided.

The title card that has both printed material and some kind of pictorial information is the illustrated title card. The picture may be either art or photography. The lettering may be either on the card itself or on an overlay.

A super title card is one that has white lettering on a black background. This image is "superimposed" or keyed over another picture from another camera. Don't, however, super title over someone's face. Use only the lower third of the safe title area to avoid a "superface."

A title card must give the needed information in the fewest possible words. People watch TV to look at pictures, not to read long messages.

The purpose of the card is to hold their attention and to reinforce the aural message by showing a picture, a time, a place and a date, or similar essential information. The bulk of the information goes in the audio which is written like a radio spot.

The title card illustration board should be 11 X 14 inches with the essential information contained in a 6 X 8 inch area.

## SLIDES

Since title cards tie up a studio camera during the busy moments of a station break, most stations prefer slides.

To make a slide, you start with a title card. Exact dimensions are very important, since you must allow for the curvature of the tube and the tendency of many receivers to cut off the outside edges of the picture. To make sure you come out with the right size scanned area, prepare the card so that the essential information lies within an area 6 X 8 inches. Then photograph it so that the slide actually includes an area 8 X 10 inches. This will produce a slide with sufficient background area to ensure that your message will just about fill the screen without cutting off the date or time of the event.

Producing visual material for TV spots is fairly tricky work. If you have some artistic ability—or know someone who has—and if you have access to a 35mm camera or can set up your local photo lab to do the work for you—you will increase chances of your material being used by producing clean, professional-looking video material for your local stations. Sloppy title cards or slides, of course, will single you out as an amateur.

If you do not have the talent or facilities to produce cards or slides, you may be able to get the station to produce them for you if your event is sufficiently important. But you must show up at the station with good audio spots and some ideas for video. Try to include some photos that could be mounted on the cards or used as models for the studio artists.

TV spots should be prepared about a month in advance and delivered to the station at least three weeks before the event. This gives them time to look your material over, do any additional artwork that may be necessary, and schedule the spots so that they will do you the most good.

The station can tell you how many slides or cards to prepare for each spot. Normally, only one is used on a 10-second spot and two or three on a 20-second announcement. To provide the station with flexible material, prepare three slides or cards and two scripts—one for a 20-second audio and one for 10 seconds. Designate one of the slides or cards for the shorter spot. All three can be used with the longer script if the station wants to do so.

Figure 20-5 shows the script for a 20-second spot with a slide and title card. Like the newsfilm release, it is in two columns with video directions on the left and audio script on the right.

## SOUND-ON-FILM INTERVIEWS

Many of the fundamentals of radio interviewing discussed in chapter 19 of this manual are equally valid for television. As in some of the other areas of TV production, filmed interviews have evolved from established radio practices.

The principal difference between the two is that the audience now becomes a viewer, as well as a listener, forcing the writers and producers of filmed interviews to be constantly aware of the video material that will be presented. Interviews play an important part in today's television fare. They may be very brief, such as those used to enhance a newscast, or they may be an entire program.

## AUDIO

The audio portion of a television interview is the same as a radio interview with one exception. In television there may be some demonstration or some visual aid to which the interviewee might make reference during the program. Ad-lib interviews, as well as the completely written and rehearsed interviews, should be reserved for very special cases.

The semi ad-lib format, in which the interviewer is well-prepared and the interviewee gives

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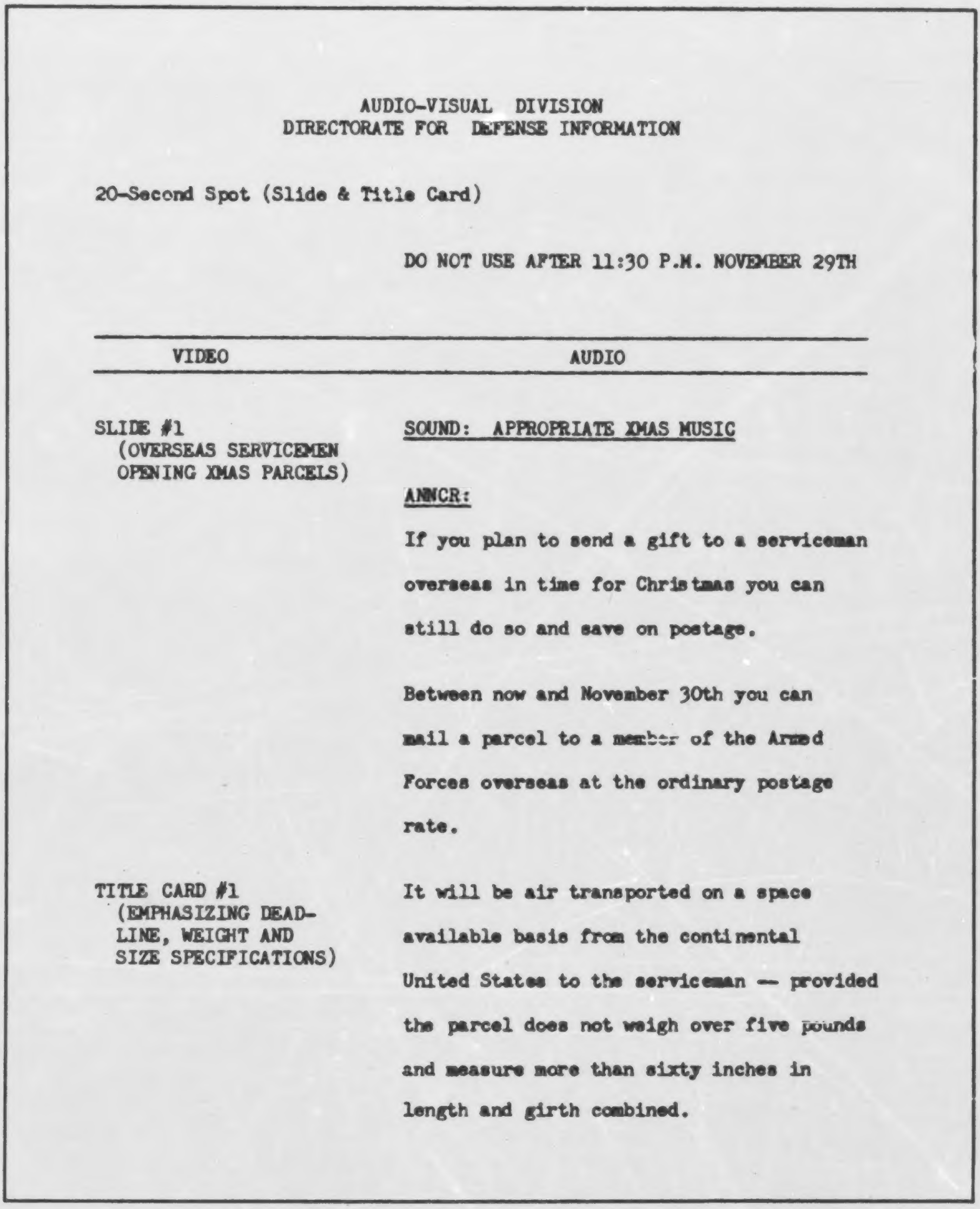

AUDIO-VISUAL DIVISION
DIRECTORATE FOR DEFENSE INFORMATION

20-Second Spot (Slide & Title Card)

DO NOT USE AFTER 11:30 P.M. NOVEMBER 29TH

| VIDEO | AUDIO |
|---|---|
| SLIDE #1<br>(OVERSEAS SERVICEMEN OPENING XMAS PARCELS) | SOUND: APPROPRIATE XMAS MUSIC<br>ANNCR:<br>If you plan to send a gift to a serviceman overseas in time for Christmas you can still do so and save on postage.<br>Between now and November 30th you can mail a parcel to a member of the Armed Forces overseas at the ordinary postage rate. |
| TITLE CARD #1<br>(EMPHASIZING DEAD-LINE, WEIGHT AND SIZE SPECIFICATIONS) | It will be air transported on a space available basis from the continental United States to the serviceman — provided the parcel does not weigh over five pounds and measure more than sixty inches in length and girth combined. |

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Figure 20-5.–Format for TV spot announcement with slide and title card.

"off-the-cuff" answers, should be the rule for Navy productions. An information objective is the prime consideration when selecting subjects and topics. Although the semi ad-lib method of interviewing is recommended for Navy purposes, the participants must project an air of informality and relaxation in their conversation.

## VIDEO

The background set for an interview is an important consideration. An audience probably will not concentrate for a long time on just a head and shoulders shot of the interviewee against a neutral background. If there is something interesting for the viewers to watch, their attention can be more easily maintained. This does not mean that there should be so much activity in the background that it causes the viewer to be distracted. The need is for something to supplement the audio and maintain interest. Among the many approaches to maintaining interest, the most common, but probably the least desirable, is the set in which the two principals are seated side by side for an informal chat.

Viewer interest can be heightened if the interviewee is shown at his place of duty or engaged in some activity. If the interview extends beyond two or three minutes, there is generally a need for visual material such as maps, photos, demonstrations, and other aids.

## INTERVIEW TECHNIQUES

The success of the interview depends to a great extent on the resourcefulness, skill, and ability of the interviewer and on the preparation he has made. Some of the considerations are:

- Get all the background material possible on the interviewee and his topic before you first meet him. Search references, official records, manuals, and so forth.

- Determine the points of interest which the interviewee wants brought out.

- Determine the points of interest which the audience would like to hear. Remember, you are taking the place of the listener as you ask questions.

- Arrange material in a logical sequence which will permit an orderly development of the interview:

1. Interviewee's title, name, field.
2. His position in field.
    a. Learn about his personality to establish him as a person in the interview.
    b. Why is he in this field and for how long.

3. What you are going to discuss.
    a. Why the subject is important and newsworthy.
    b. Why he is an authority.
    c. Developmental questions such as facts, opinion, and comments.
    d. Peak or climax question (next to last).
    e. Cushion question (but not an afterthought).
    f. Summary.

There are, of course, other ways to structure an interview. You could take a chronological approach: past, present, future. Or you could use a geographical approach: north, midwest, west coast, and so forth. You could also structure it according to sociological considerations of the audience: men, women, children, teenagers, young people, middle agers, or oldsters.

Other considerations to keep in mind when conducting filmed interviews intended for TV use are:

- Look at the camera only when you want to talk directly to the audience, as at the beginning and end of the program.

- At all other times, look directly at the subject. Ask him the questions–not the camera.

- Before the interview warn your guest not to be distracted by camera movements. time cues, and other engineering maneuvers.

## EDITING AND SPLICING 16MM FILM

Although getting your material on film is important, it is equally important to properly edit and splice your end results. Just as a diamond is enhanced by cutting and buffing, so is film. Both are enhanced by what is taken away.

It takes good editing to bring life to motion picture footage. The various shots are just so much jumble until all the pieces of the film are re-organized and assembled in a coherent fashion. Editing takes up the slack in film by removing all unnecessary footage such as: false starts, bad takes, duplicated action, bad shots, and out of focus scenes. It is the film editor's job to create the best possible story from the available footage. This is most often the case when the shooting is done on a fast breaking news story, or when filmed without a shooting script. Successful film editing determines how well the film tells the story.

In accordance with basic film editing principles, the following equipment is necessary to accomplish the task.

- An editing table, with light colored enamel or formica top, to reflect light through the film.
- A pair of rewinds.
- A table-top viewer.
- A splicer–preferably the "hot" type, for quicker, stronger splices.
- A barrel or cardboard box, lined with cotton cloth, over which is suspended a pin or clip rack to store the selected scenes before they are spliced together.
- Film cement, scissors, reels, cans, china marking pencil, felt cloths, and cleaning fluid.
- A 16-millimeter projector.
- A table top sound "reader" if single system sound-on-film is to be edited.

## SPLICING

Before you can begin editing motion picture film, you must learn how to splice properly. Splicing is the method used to piece together the matching elements of a filmed news story. Film is no stronger than its weakest splice. If a splice breaks in the middle of the film, the remainder of the story is generally lost. Utmost care must be taken to make the strongest, most secure splices possible. The guidelines in figures 20-6A through 20-6H will enable you to make consistently solid splices. Of highest importance is a good hot splicer, fresh cement, care, and cleanliness.

## EDITING

There are two basic methods of film editing. These are CONTINUITY CUTTING and COMPILATION CUTTING (the term cutting here means to switch instantaneously from one scene to another.

### Continuity Cutting

Continuity cutting is used when the storytelling is dependent upon matching consecutive scenes. It consists of matched cuts in which continuous action flows from one shot to another.

When action shown is not a portion of the previous scene, a transitional device known as a CUT-AWAY is used to change positions, movements, or characters, or to denote a lapse of time. This eliminates a mismatch or jump-cut, which would cause the film to appear jerky or out of sequence.

In a shot containing a portion of a previous scene, such as when cutting from a long shot to a medium shot, positions, body movements, and looks should be matched as closely as possible. A person's head should not suddenly change directions, nor should an arm be raised, then suddenly appear lowered. If this sequence must be used, then a cut-away should be inserted to

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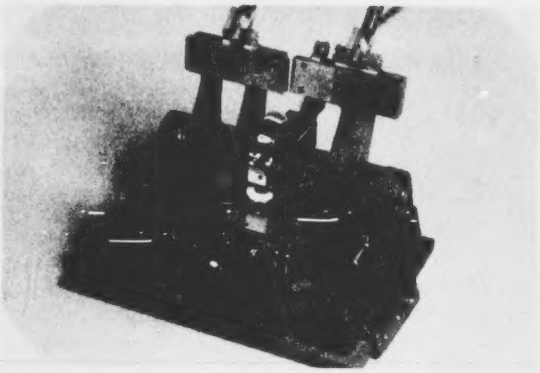

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Figure 20-6A.—The portable hot splicer is a precision instrument used to splice 16mm motion picture film. It is available through normal supply channels. Always keep the splicer clean, oiled, and adjusted to ensure a good splice.

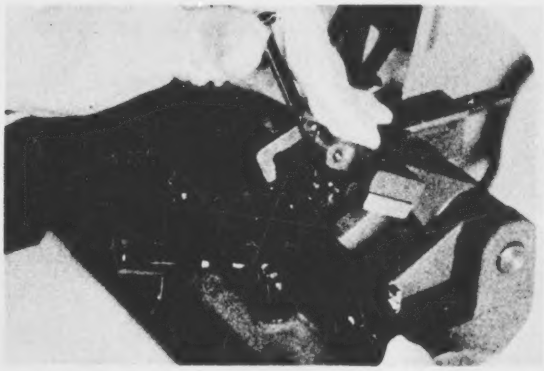

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Figure 20-6B.—With both upper jaws open, place film to be spliced on the right lower jaw, ensuring that guide pins engage in the sprocket holes and that the emulsion side of the film is up. Bring down the upper right jaw and lock in position with vertical lever.

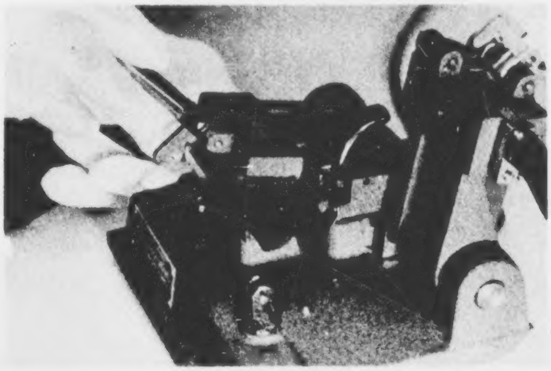

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Figure 20-6C.—With the film clamped in place, raise the entire right unit to the up position. The other end of the film is then placed in the left unit, emulsion side up, on the pins along the guide. Allow at least one set of sprocket holes to protrude for splicing. Lower the left holding arm and lock the film into place.

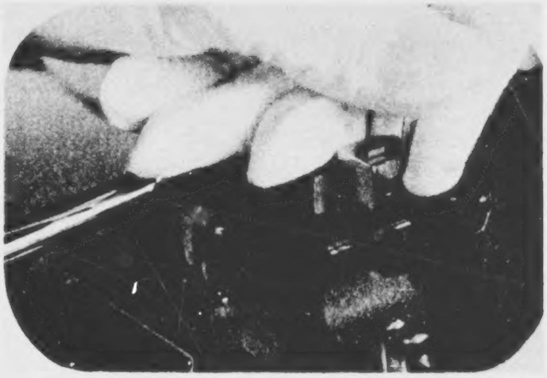

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Figure 20-6D.—With the built-in carbon tipped scraper, scrape the film with a backward motion to remove all emulsion from spot where splice will be made. Film cement will not adhere to the emulsion; therefore, it is very important that the emulsion be scraped cleanly from the left-hand exposed section of the film.

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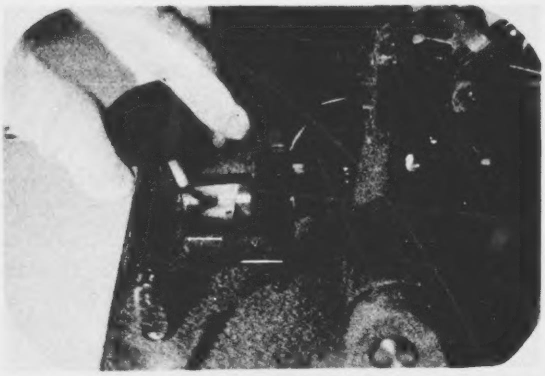

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Figure 20-6E.–After the emulsion has been removed, leaving the clear film base exposed, use the cement applicator to quickly apply a thin, even coat of cement to the scraped portion of the film.

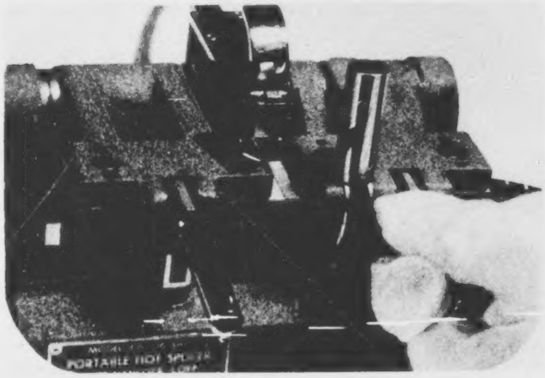

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Figure 20-6F.–Once the cement is applied, quickly lower the right-hand lever and lock into position. This one maneuver trims off both excess film edges and applies pressure to weld the splice.

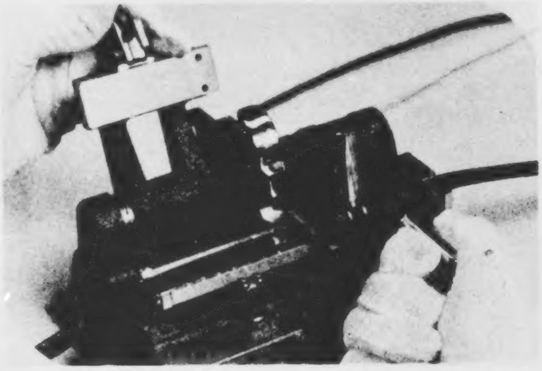

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Figure 20-6G.–After a few seconds, release pressure on the left section by raising the locking lever. This will allow air circulation and aid the cement to dry faster. After a few more seconds, unlock and raise the top plate of the right section. The splice should be complete and ready to be inspected and tested. All perforations and edges should match.

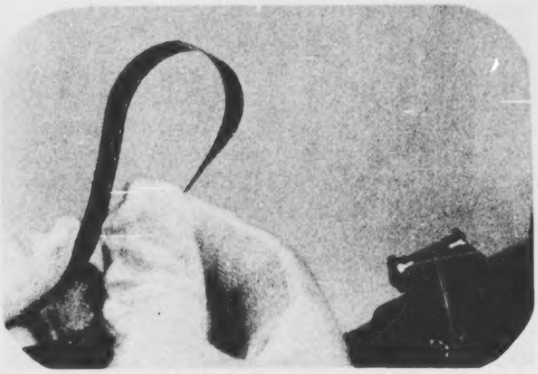

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Figure 20-6H.–To test the film, grasp it with both hands and gently curve the film with the splice at the top of the curve. Check carefully to ensure that the complete splice is bonded together. A good splice will be smooth and hard across its entirety and will form a continuous curve in the film. For further test, gently "pop" the film out to a straight line. A good splice will hold. If it separates, begin again with new frames. Never attempt to resplice at the point of an old broken splice.

eliminate the appearance of a jump-cut. This is not so important when cutting from a close-up to a wide shot. In this instance, most of the reference material was outside the frame of vision, therefore does not need to be matched.

Cut-aways–often called protection, reaction, insert, or cover shots–are thought of as secondary action, and do not need to be a part of the main attraction. They are usually a second to a second-and-a-half in duration.

If the main thought is centered around a parade, cut-aways might consist of close-up shots of the crowd; children intently watching, eating candy, or clapping; adults with different expressions of emotion, or carrying children on their shoulders–things that are of human interest and related to the main story, but not actually a primary part of it, as shown in figure 20-7A.

A film editor who has a good selection of cut-aways can often make a marvelous story out of an otherwise drab and common place event. The cut-away can cover a multitude of camera operator errors and result in the formulation of an exciting clip of news film. It can close-up the lengthy transition of a VIP arriving at an airport, and entering the limousine. Simply insert a cut-away of the welcoming party or other onlookers between the departure from the aircraft and the entrance into the limousine.

Another method of denoting lapse of time is the use of CUT-INS. The cut-in is a part of the primary action rather than secondary. To denote a person climbing a long flight of stairs, establish the person as he begins to climb, then cut in a close-up of feet as they take the steps, then cut back to the person at the top of the stairs. A person may walk a city block in just a few seconds by cutting into his feet walking, or his hand carrying a brief case (see figure 20-7B).

Then there is the old standby of CROSS-CUTTING. This method employs the use of two different actions or events that will finally be related (the "meanwhile back at the ranch" style, or the hero riding hard to save the life of the heroine who has been chained to a buzz saw by the villian). The action would be cut back and forth between the desperate rider and the saw as it comes dangerously close to the heroine's head, then showing the progress of each, then finally relating them as the rider arrives at the last moment to save the heroine (figure 20-7C).

Continuity cutting is the most commonly used method in editing films for news or feature releases.

### Compilation Cutting

The second method of editing is COMPILATION CUTTING. This is used in documentary type films of surveys, reports, history, or travelogues. Film segments are tied together through narration. The narrative explains the shots which may have little or no matching relation. These shots or scenes may be long or short shots, or they may go from long shots to close-ups, without any special transitions.

### Simple Sequence

The beginning film editor needs a basis on which to build his film editing ability. This basic process is known as the SIMPLE SEQUENCE and calls for three primary shots:

1. An ESTABLISHING SHOT to relate the subject to its surrounding area and to establish future cut-aways.
2. A MEDIUM CLOSE-UP to tighten the picture area and center the main subject.
3. A CLOSE-UP view of the subject or object of the story.

This is the basic formula used by most film editors. To begin the editing process, first preview the entire film in the order it comes from the processor. With the story in mind, select the best shots in order of the basic sequence. Beginning with the establishing shot, select the segment, allowing sufficient time to establish action, cut the segment from the film, and hang it over the cutting basket. Proceed through the film, taking out desired sections and placing them in order on the clip rack. When the desired segments have been removed from the original film, tape the excess film together and place it on a separate reel for storage or future reference. Then take your establishing shot and begin putting the final film together, splicing it

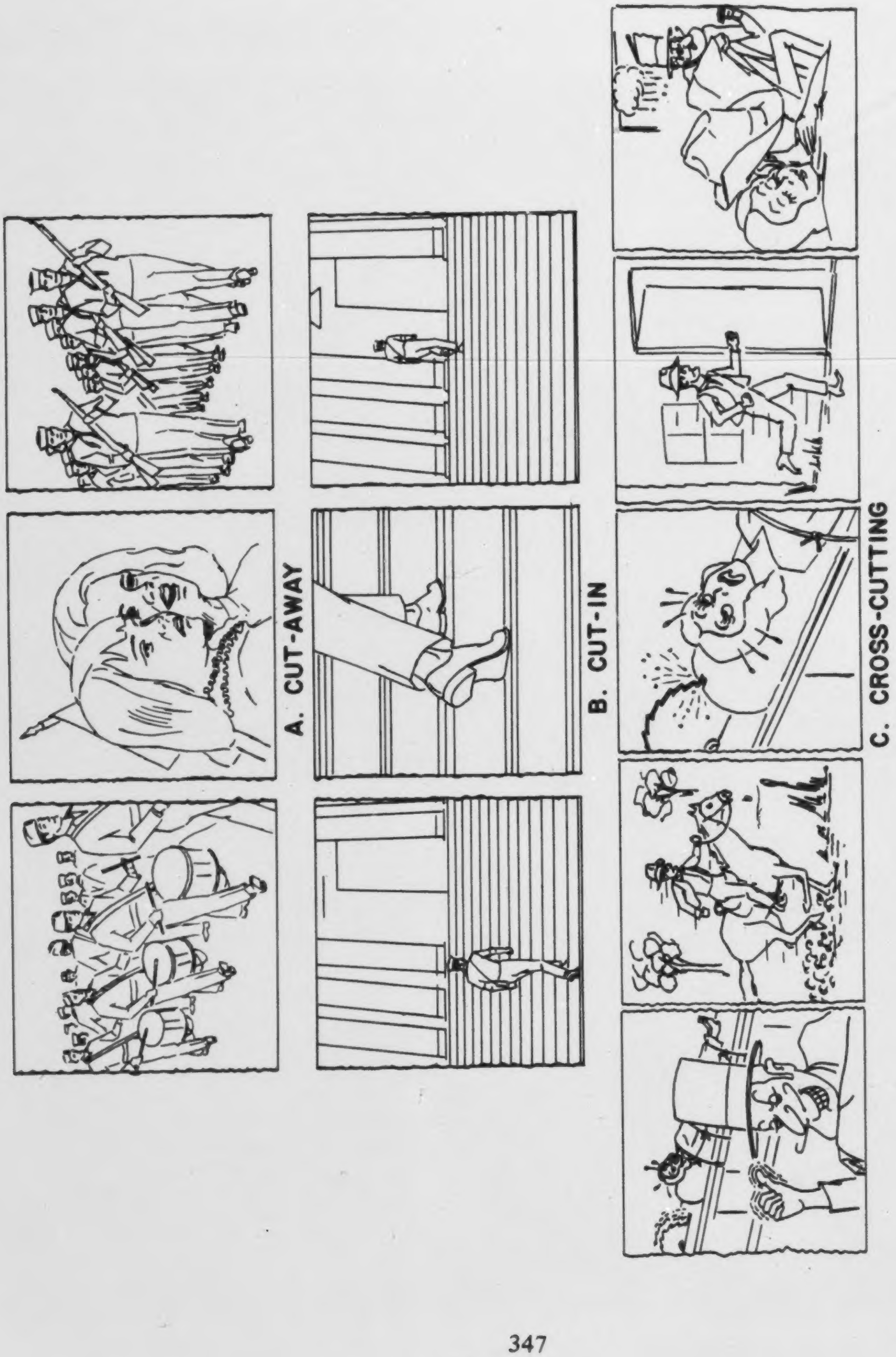

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Figure 20-7.—(A) When action shown is not a portion of a previous scene, the transition used to change position, movements, or characters, or to show a lapse of time is the CUT-AWAY. (B) Another method of showing lapse of time is the CUT-IN in which you show the beginning of an event, then cut-in to a close-up of the same event and then go to the event's end. (C) CROSS-CUTTING involves switching back and forth between two different events that will finally be related.

tail to head of each segment, inserting necessary cut-ins or cut-aways as you go. The final shot on the film might be a re-establishing shot, similar to the original establishing shot. Once the film is spliced together, run the film through a projector to check for flaws which may not have been noticeable on the bench viewer. Make necessary changes, corrections or additions, and the film is ready to be scripted.

**Sound-On-Film**

Thus far we have discussed the editing of silent film. Sound-on-film editing is more restrictive, but follows the same basic principles as silent film. When editing sound film, the editor must of necessity edit on sound cues. Therefore, he must keep in mind that 16mm film travels through a projector at the rate of 36 feet per minute, or 24 frames per second. The sound track is advanced on the 16mm film, 26 frames ahead of the corresponding picture frame. When cutting a sound statement, leave at least 26 frames after the final frame of reference to include the sound statement. If two nonconsecutive statements are used, it is necessary to insert a cut-away between them to avoid a jump-out. These cut-aways might be a scene of the listening audience, an interviewer, a shot of a cameraman or reporter. It need be only as long as a normal pause in speech, about a second or second-and-a-half. Cut on the final word of the statement, insert the cut-away over which the final words will fall, and begin the next statement.

When editing any film, only the best quality scenes should be used. Avoid scenes that are poorly exposed. Make sure the sound quality is clear and distinct. Distorted or low level audio will destroy the realism of good film. Although it is often done, it is unwise to edit film footage to match a prewritten script. Edit with a story line or general script in mind, but match the scenes to tell the complete story–beginning, middle, and end.

Incidental to the technique of editing, but very important to the final outcome of your production, are the mechanics of good film handling. Handle your uncut film with great care. Wear white cotton gloves. Your film will get considerable handling and is subject to scratching. It is an original product and can never be replaced once it becomes scratched and useless.

The first step is to screen the uncut footage; get the feel for how you want to cut the film. Take notes on how you want the scenes to appear on the screen.

At the editing bench, look at your film again on the viewer marking the beginning (head) and end (tail) of each scene you intend to use with a china marking pencil. (China marking pencil marks can be easily removed with a soft cloth, but once you cut the film, there is no turning back.)

Go through the footage again. Remove the scenes as you have marked them. Place them in correct order in an editing barrel, or tape each scene into a small roll. Each time you remove a scene for use, splice together the "out takes"–the scenes you don't intend to use. Always treat the "out takes" with the same respect as you do the "takes". Often, you will find that before you are finished you will need a scene that is in the out take reel.

## CHAPTER 21

# THE AMERICAN FORCES RADIO AND TELEVISION SERVICE

The field of broadcast journalism is open to those Navy Journalists who have qualifying voices. Qualified JOs are trained as broadcast specialist (NEC 3221) and serve with the American Forces Radio and Television outlets aboard ships and overseas (figure 21-1).

### HISTORY AND MISSION

Early in World War II, military authorities recognized the need for a single source of information and entertainment for the millions of American servicemen serving all over the world. Besides the morale factor, there was an urgent necessity for an immediate means of telling the sailor aboard ship and the fighting man in the field what was going on in all theaters of war and at home.

Only one medium–radio–could fill the need, and it was from this need that the Armed Forces Radio Service (AFRS) was born. Top name entertainers, writers, musicians, and production people in and out of uniform contributed their time and talent to the new radio service. Record companies and the broadcasting networks donated their services, and in a very short time, servicemen were getting the best entertainment to be found anywhere in the world–all through AFRS.

The end of the war still left the U.S. with a sizeable world-wide troop commitment, and AFRS stayed on.

Over the years since the first station went on the air in 1942, AFRS has grown to become the American Forces Radio and Television Service (AFRTS). Management is no longer left solely to the Army but has been shifted to the Army, Navy, and Air Force, each managing its respective outlets.

Today, there are approximately 400 American Forces Radio and Television stations located in twenty-five countries, Alaska, and eight U.S. territories, plus U.S. Navy ships at sea. Even Antarctica, an international territory, has its AFRTS outlet. The estimated AFRTS audience is 1,250,000 servicemen and women and more than 20 million people in various host nations.

The American Forces Radio and Television Service's mission is to provide information and entertainment to U.S. military personnel and their dependents overseas and aboard ships around the world. The policy for AFRT is set forth by the Department of Defense and states that the flow of news and information shall be free and uncensored. AFRTS news broadcasts are based on commercial news sources. These commercial sources–wire services and radio networks–may not be edited to change editorial content.

### ORGANIZATION

American Forces Radio and Television is a function of the Department of Defense, specifically of the Directorate for the Office of Information for the Armed Forces (IAF), in the office of the Assistant Secretary of Defense for Manpower.

The Office of Information for the Armed Forces provides the following services through

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Figure 21-1.—Navy broadcast specialists are assigned to AFRT outlets around the world.

its two field activities and the Defense Information School; programming, news and advisory services, motion picture service, and training of personnel to man the AFRTS outlets all over the world.

## AFRTS LOS ANGELES

The oldest of the IAF field activities is the American Forces Radio and Television Service, Los Angeles (AFRTS-LA), which provides a balanced flow of stateside radio and TV entertainment programming and music–radio program transcriptions, TV films and kinescopes, music recordings of all types, and programming aids such as slides, sound effects, and production music–for overseas AFTRS outlets. The radio programs are decommercialized and pressed on transcriptions; television shows are also decommercialized and transferred to 16mm film for distribution.

Each week, AFRTS-LA mails to various American Forces Radio outlets 85 hours of recorded programs. Also shipped are records for "DJ" programming, which become a part of the outlet's library.

American Forces Television stations receive a TV priority package of about 55 hours of films and kinescopes of stateside TV programs. Unlike radio units, TV units are sent to key stations which play the programs and then ship the films to other stations on a regular schedule. This is a cost reducing measure.

All of the programming material is provided to AFRT outlets without charge, and is for use in conjunction with locally-produced programs to provide well balanced viewing.

### AFRTS WASHINGTON

In order to improve the flow of news to U.S. military forces world-wide, the Armed Forces News Bureau (AFNB) was established in January 1967. AFNB is now American Forces Radio and Television Service Washington (AFRTS-W). However, the function remains the same. AFRTS-W is a 24-hour-a-day all-news operation. Newscasts on the hour and half-hour are relayed live from the Columbia Broadcasting System, American Broadcasting Company, the Mutual Broadcasting System, and the National Broadcasting Company. News comments, opinions, sports, and feature news programs are also transmitted from these networks. Other program sources include United Press International Audio, Westinghouse Broadcasting, universities and colleges, public and private agencies such as the Smithsonian Institution, and government agencies.

The AFRTS-W audio service is transmitted by shortwave, by landline and cable, and by satellite. The newscasts are decommercialized by use of a seven-second delay, live-loop. This system allows AFRTS engineers to preview commercial cues and announcements and to replace them with pre-recorded announcements on subjects of interest to military personnel and their families without cutting a word of the news content.

AFRTS-Washington also provides a worldwide teletype news service with continuous transmission to 30 major AFRTS networks or key stations, and a daily transmission of six 100-line news and sports summaries.

#### Audio Visual Production Service (AVPS)

The Washington-based AVPS operation produces program material for release to AFRTS outlets. AVPS is responsible for "Direction (current year)," a 30-minute panel discussion show based on the format of "Meet the Press" or "Face the Nation." Its concept is to discuss "military news for the military professional." AVPS also produces the Armed Forces Television News Service, a weekly shipment of news footage from the Services, including Pentagon news conferences and events. These short, newsreel type films are designed to be used by local stations at their own option. Special documentary projects are also produced by AVPS, such as 30-minute films on drug abuse, race relations, and other specific subjects of interest to military personnel.

The AVPS facility has the in-house capability to film or videotape in studio sets or at remote locations.

#### Broadcast Industry Cooperation

The mass-media information and entertainment industry in the United States has given AFRTS permission to rebroadcast materials to overseas facilities of the Department of Defense. The radio and television programs are furnished at no cost to the U.S. Government. Through continued and close contact, officials of the Office of Information for the Armed Forces are able to obtain a steady supply of features and radio/television series.

### DEFENSE INFORMATION SCHOOL

The sole training agency for American Forces Radio and Television personnel is the Defense Information School (DINFOS) located at Fort Benjamin Harrison, Indiana. The school trains officer as well as enlisted broadcasters for all the Armed Forces (figure 21-2).

The Radio and Television Department of DINFOS offers a six-week officer course and a ten-week enlisted course for the prospective military broadcasters. Students are taught all phases of radio and television station administration, operation of basic equipment, directing, production, and announcing. Navy Journalists who successfully complete the broadcast course are designated Broadcast Specialist NEC-3221. Once designated NEC-3221, a JO is normally assigned either to one of the Navy operated radio or television outlets, to a jointly-manned staff of an AFRT outlet, or to a shipboard radio or TV facility.

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Figure 21-2.—Prospective broadcast specialists are trained in all phases of radio and television production at the Defense Information School.

The Defense Information School, AFRTS-LA, and AFRTS-W are all unified activities. They are staffed by broadcast specialists of all the Armed Forces as well as civilian personnel.

## AFRT FUNDING

Funding of the field activities of AFRTS (AFRTS-LA and AFRTS-W) is provided by the Department of Defense. The programming material provided to AFRT outlets by AFRTS, such as radio transcriptions, films, and the news and information services, are free of charge.

Funding of individual AFRT outlets, however, is the responsibility of the service to which they are assigned. Navy AFRT stations, for instance, are equipped, maintained, and operated from the funds of the Navy alone, and they receive no money allocations from DOD or any AFRT field activity.

Broadcasting equipment (control consoles, mikes, turntables, amplifiers, shortwave receivers, studio tape recorders, TV cameras, light systems, switching systems, etc.) and consumable supplies are paid for from the operating funds of either the local command controlling the AFRT outlet or a senior command exercising budgeting and funding jurisdiction over the local command.

## NAVY RADIO AND TELEVISION OUTLETS

American Forces Radio and Television outlets under Navy control ashore or at sea are normally operated as a branch of the command public affairs organization, as JOs are the only rating who receive formal training in Radio and Television broadcasting. Station engineering is usually provided by the command's Interior Communications Electricians.

As in the other services, AFRT outlets in the Navy are administered on lines similar to those of commercial radio and television (see chapter 18). However, Administration of the Navy outlets are subject to special requirements of military broadcasting.

Instructions for such administrative matters as maintenance of program and engineering logs, maintenance of film, tape, and record libraries and the use of AFRT program materials are outlined in the *American Forces Radio and Television Handbook* (DOD Instruction 5120.20M). These publications are promulgated as DOD directives and constitute the standard operating procedures for AFRT outlets all over the world.

In addition to DOD instructions, Navy broadcasters are also guided by SECNAV Instructions in the 1700 series, covering particular requirements for the administration of Navy-controlled AFRT outlets.

## CHAPTER 22

# COMMUNITY RELATIONS

*U.S. Navy Public Affairs Regulations* describe COMMUNITY RELATIONS as "the relationship between military and civilian communities. It comprises all contacts, official and private, between the command, all of its personnel, and nearby communities."

As a Journalist, you will be an asset to any public affairs office when you learn to think in terms of good community relations.

Community relations is not a separate area of public affairs. It is more an approach to your entire public affairs program. The community relations approach is recognition of the fact that the country is made up of a lot of communities, each containing most of the same elements that make up our Nation. This means that the state of the Navy's general relationship with the American public is a composite of our many community relations throughout the country and overseas.

When a naval air station provides an air show for Armed Forces Day, when a group of Navymen march down Main Street on the Fourth of July, when a Navyman addresses the Rotary Club, or when a ship takes a group of civilian leaders for a short cruise, the Navy is building community relations. The Navy also builds community relations through domestic action programs such as aiding citizens in time of floods or other disasters, or helping peoples of foreign countries.

The smartly dressed, well mannered sailor on liberty affects the Navy's community relations program just as much as the sloppy sailor. The effects, however, are opposite.

Good relations are important to the Navy because the Navy can do its job a lot better with public support. It is difficult to operate a Navy installation in a community where the Navy is unwelcomed. A friendly public can make your skipper's job much easier and thereby help the command perform its mission.

Good community relations will mean a lot to you. Afloat and ashore, they mean better recreation facilities, better treatment from local merchants, and a better break when it comes to housing.

This chapter describes some of the planned activities which the Navy uses to carry out its community relations programs.

### THE COMMUNITY RELATIONS PROGRAM

A community relations program is a planned command function which evaluates public attitudes, identifies the mission of a military organization with the public interest, and executes a program of action to earn public understanding and acceptance. The public affairs officer is usually responsible to the officer in command for the execution of this program.

Your first association with a community relations program may be largely behind the scene. However, they have great value in promoting the success of the event—as well as developing you for more responsibility later. Soon there are likely to be occasions when you will be working more independently and sharing heavy responsibilities for the success of a program. Even as a beginner, it is important that you understand the purposes and policies of community relations and know how your duties, at whatever level, are related to the broad objectives. A very small error or oversight may spoil the effect of a program that has taken extensive planning and many hours of hard work.

## INFLUENCE OF MORALE ON COMMUNITY RELATIONS

The first ingredient of a successful community relations program is good morale among the crew. The public will not be impressed with any organization whose own members do not believe in it or speak well of it. An unhappy crew can do more damage to an outfit's reputation than can be repaired with a hundred good news releases. A happy crew can do more than anything else to sell the Navy to the public.

As a JO you can do a lot to help promote good morale. You are usually more up to date on current events at the command than most of the crew. If you are connected with the ship or station paper, you can see to it that it is a smart publication which passes the word, gives recognition when it is due, and boosts morale. You can establish an active home town news program. You can prevent the spread of rumors by putting out straight dope and refraining from repeating rumors yourself. None of these things is terribly big by itself, but together they have a real influence on morale, which we have said is the one big essential of a good community relations program.

## COMPILING AND USING INFORMATION ABOUT COMMUNITY MATTERS

Planning a community relations program starts with knowledge about two groups involved: the NAVY and the COMMUNITY. Planning and directing the program, of course, is done at a level some distance above yours, but you should understand what is involved so that you can help the PAO carry out the details.

You cannot be much of a success in the JO rating unless you know your way around in your command and in the Navy. You must know the Navy's mission, your outfit's mission, and what makes both of them tick before you can explain them to civilians. Likewise, you should know something about the community. You should also have a knowledge of naval history (see chapter 25). Did any important naval events occur nearby? Are any naval heroes natives of the area?

If you are stationed ashore, you will be assisting the PAO in organizing and maintaining an information file on the community. Go to the public library, the chamber of commerce, and the morgues at the local newspapers. Find out all you can about the community's history, economics, politics, and natural resources. Gather all the information you can on the community's principal industries, educational institutions, community organizations, and the like.

The PAO will probably want you to help build and maintain a card file of leaders in community affairs. These include military leaders (including Naval Reserve and retired officers), media representatives, State and local government officials, officers of veterans' groups, prominent clergymen, educators, industrialists, labor leaders, and leaders of service, business, professional, and social clubs.

The Chamber of Commerce can be a big help in compiling your list. So can local recruiters, naval reservists, and others who deal frequently with the public.

It is a good idea to make up a 3 x 5 card for each prominent member of the community. The card should contain the person's full name, home address, telephone number, business affiliation, address, and phone number. Also, you can make up another set of cards on each major organization in the community, listing on each the name of officers and other important members (each of whom has his own personal card in the first card file). An example of both types of cards is shown in figure 22-1.

These files are invaluable. There are numerous occasions when the officer in command will want to invite civic leaders to an official function, or to contact them when he needs to enlist the support of community organizations in a program. When this happens, he will turn to the PAO for the VIP list, which must be complete and up to date.

You have less need for this information aboard ship, but you must still consider community relations. When your ship puts into port, you become as much a part of the Navy's community relations effort as the sailors stationed at the local base.

Most fleet and type commands maintain port information folders which are furnished to ships

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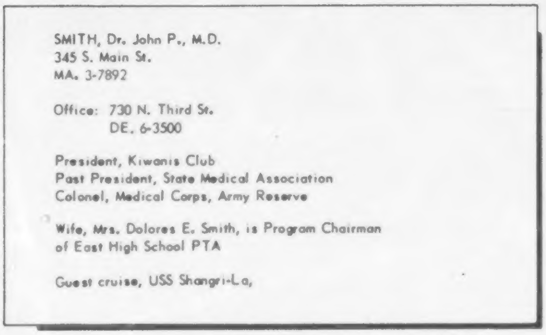


SMITH, Dr. John P., M.D.
345 S. Main St.
MA. 3-7892

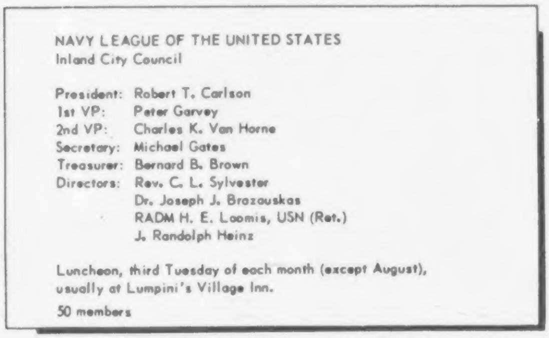
Office: 730 N. Third St.
DE. 6-3500

President, Kiwanis Club
Past President, State Medical Association
Colonel, Medical Corps, Army Reserve

Wife, Mrs. Dolores E. Smith, is Program Chairman
of East High School PTA

Guest cruise, USS Shangri-La,

TYPICAL 3 x 5 FILE CARD ON LEADERS IN COMMUNITY AFFAIRS. NOTE THAT THE CARD SHOWS INDIVIDUAL'S FULL NAME, HOME AND OFFICE ADDRESSES AND PHONE NUMBERS, AND OTHER PERTINENT INFORMATION.



NAVY LEAGUE OF THE UNITED STATES
Inland City Council

President: Robert T. Carlson
1st VP: Peter Garvey
2nd VP: Charles K. Van Horne
Secretary: Michael Gates
Treasurer: Bernard B. Brown
Directors: Rev. C. L. Sylvester
Dr. Joseph J. Brazauskas
RADM H. E. Loomis, USN (Ret.)
J. Randolph Heinz

Luncheon, third Tuesday of each month (except August),
usually at Lumpini's Village Inn.
50 members

TYPICAL 3 x 5 FILE CARD ON MAJOR ORGANIZATIONS IN THE COMMUNITY. EACH INDIVIDUAL LISTED ON THIS CARD SHOULD BE THE SUBJECT OF ANOTHER CARD IN THE VIP FILE ON COMMUNITY LEADERS.

165.179

**Figure 22-1.—Community relations files contain pertinent information on local leaders and organizations.**

before planned visits. These folders contain information on harbor facilities, supplies, recreation, opportunities for sight-seeing, and other subjects of interest. Pertinent information often is extracted from these folders and printed in the Plan of the Day. You can help pass the word by learning as much as possible about every new port your ship visits and writing up this information in the ship's paper. Most ships visiting foreign ports also publish Port-of-Call pamphlets for the crew's information. This information enables the crew to understand the inhabitants of a foreign port, and to enjoy themselves more ashore.

## INFORMING THE COMMUNITY

Afloat, you inform the community by forwarding news releases about the ship well in advance of a forthcoming visit. The releases should tell as much as possible about the ship, her history, her mission, the size of the crew, the purpose of the visit, the length of her stay, and specifics on whether or not she will be open to the public for general visiting and guided tours.

A large ship visiting a port for the first time or putting into a port not often visited by the Navy, should prepare a complete media information kit (see chapter 3) containing photos of the ship, the commanding officer and the executive officer, a history of the ship, biographies of various officers, a general release on the visit, and feature stories as appropriate. Try to write features on local men serving aboard as these are especially welcomed by media in the port.

The releases and information kits normally are sent well in advance to the commandant of the naval district in which the port is located for release to local media. If the port is overseas, they are sent to whatever U.S. authority can best make the release, in accordance with current instructions in *Public Affairs Regulations.* This may be a Navy command in the area, the U.S. Navy Attache in the capital of the foreign country, and Army or Air Force command, or an office of the U.S. Information Agency. Information for release to a non-English speaking port should be airmailed well in advance to permit translation of your material. There is more on ship visits later in this chapter.

Ashore, informing the community means planned coverage to tell the story of your base, not only to the large metropolitan dailies, TV, and radio stations, which may serve the area, but also to media in the smaller surrounding communities. Planned coverage requires that you look around for good stories and review those already in your files to make sure that you are releasing a complete, accurate, and interesting account of the station's activities.

## TYPES OF COMMUNITY RELATIONS PROGRAMS

There are several types of community relations programs conducted by the Navy at all levels of command, both in the United States and overseas. Here are the major activities, each of which can be broken down into many subprograms:

- Liaison and cooperation with associations and organizations and their local affiliates at all levels.
- Cooperation with Government officials and community leaders.
- People-to-people and humanitarian acts.
- Encouragement of Navy personnel and their dependents to participate in activities of local schools; churches; fraternal, social, and civic organizations; sports and recreation programs; and other aspects of community life to the extent feasible and appropriate, regardless of where they are located.
- Participation in and organization of international, national, regional, State, and local special events.

A complete discussion on the Navy's overall community relations programs is contained in *Public Affairs Regulations.* We will cover only a part of one large area with which you will come in contact and be expected to assist.–SPECIAL EVENTS.

### SPECIAL EVENTS

Special Events can be described as a variety of programs staged both in the civil domain and aboard ship or station, to SHOW the Navy to the public rather than just TELLING them about it. They include the type of event in which the Navy goes out to find the public. Of course these events are not connected with the military functioning of the Navy and are intended primarily for nonmilitary audiences. Exercises, movements, or maneuvers conducted as a part of military training, even though incidentally observed by the general public, are not considered special events.

Special events are an important part of community relations. A well-organized special event, planned to accomplish a specific purpose and carried out smartly, can really present your outfit's story to the community.

In addition to contributing to community relations, special events also increase local media coverage of Navy activities. Creating newsworthy situations or taking advantage of existing situations will enable you to further good community relations and to effect liaison with media representatives.

It is not possible to list all the things that can be included in special events. Parades, band concerts, ship visits, air shows, commissioning ceremonies, guest cruises, athletic events, exhibits, speeches, open houses, fairs, art shows, and celebrations of Navy anniversaries, national holidays, and military observances are just a few of them. The field is so varied, and so wide open, that there is almost no limit to what you can do.

Although running these events is not your job–at least not at this stage of the game. You should know the Navy's policy on special events and something about exhibits, open houses, and the guest cruise program.

### SPECIAL EVENTS POLICY

The Navy's policy regarding special events is spelled out in detail in *Navy Public Affairs Regulations.* Broadly speaking, it is the Navy's policy to stage special events when appropriate and to take part in community events when this can be done economically so that community relations or recruiting will benefit. The regulations set forth specific conditions for participation in various types of events.

*Navy Public Affairs Regulations* provides an excellent Special Events Check List which you will want to consult in the course of your planning. In addition to preventing slip-ups due to overlooked details, it may give you some ideas that will enrich and improve your overall event.

## EXHIBITS

One of the simpler types of special events and one you may be called upon to set up with a minimum of supervision, is the exhibit. An exhibit, is more than just a collection of gear stuffed into a window or booth. It is a carefully planned arrangement of objects designed to tell a story or convey a message.

Navy exhibits are visual displays designed to enhance the civilian community's understanding of the Navy. They are excellent vehicles to carry the Navy story to inland areas where naval ships cannot visit. They are used for the following purposes only:

- To inform the public of the Navy's mission and operations.
- To disseminate technical and scientific information.
- To assist recruiting of Navy military personnel and civilian employees.

An exhibit should tell a story or convey a message. It should be interesting and the viewer should receive your message. You should plan your exhibit carefully so that it conveys your story accurately.

## TYPES OF EXHIBITS

Navy exhibits consist of representations or collections of navy equipment, including items of equipment, models, devices, and information and orientation material placed for public information purposes before audiences at conventions, conferences, seminars, demonstrations, fairs, or similar events (figure 22-2). Also included are general purpose displays in public buildings or public locations.

Types of exhibits include:

- MOBILE WALK-THROUGH.–A display permitting viewers to walk through its elements, usually enclosed in a van or trailer. Many displays use sound systems; some are even equipped with heating and air conditioning units.
- MOBILE MODEL.–This is a collection of models representing Navy equipment, or a full or large-scale model, suitable for conversion to a parade float.
- STATIC INDOOR DISPLAY.–This exhibit is designed usually for viewing from the front and both sides. The exhibits, shipped in reusable crates, average eight feet in height, eight to ten feet in length, and about four feet deep when assembled for public view.
- ISLAND DISPLAY.–The island display is similar to the static display, can be viewed from all four sides.
- CRATE DISPLAY.–An exhibit constructed inside its own carrier and requiring only the opening of the front cover for viewing.
- PANEL DISPLAY.–An exhibit usually constructed of four-by-eight-foot panels, either for wall presentation or for use with some form of simple framework.

## SETTING UP EXHIBITS

The six types of exhibits described above are available in various categories at the Navy Exhibit Center in Washington, D.C. Most of them are on a loan basis only. The procedures for requesting them are outlined in *Public Affairs Regulations.*

However, you might be called upon to assist in setting up a simple window exhibit which would be locally constructed. Suppose you are assigned the job of rigging up a display for the main window of a local department store. How would you go about it?

The first step, of course, is to determine what you hope to accomplish. For example, suppose you are plugging an Armed Forces Day open house that will be held at the Naval Air Station coming up in about a month. You phone the store and ask for the head of the window display department. If he is willing to use your display, you ask whether or not you can come down and look the window space over before deciding how to fill it.

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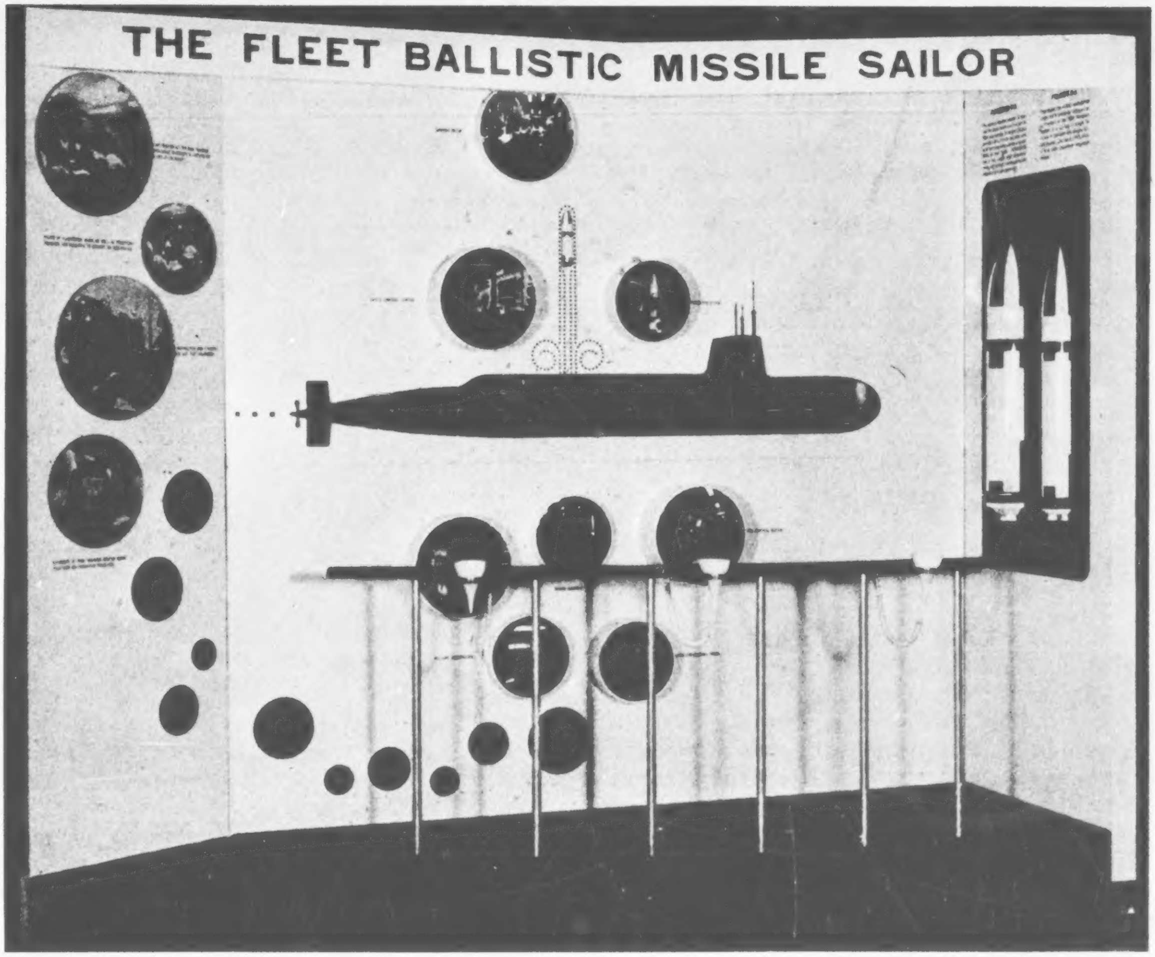

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Figure 22-2.—An exhibit is a carefully planned arrangement of objects designed to tell a story or convey a message.

You start by noting the exact dimensions of the window, the location of electric outlets, and the size of the access doors. This last item may be the most important of all. You would look pretty foolish trying to get an eight-foot object through a three-foot door.

You are reminded by the store's display people that the most important qualities of good display are unity and simplicity. That means you are going to try to get only one message across and that you are going to do it as simply as possible. A display with two or three themes, several competing points of interest, and a lot of explanatory signs will not get any message across. The professional display people may not know very much about the Navy, but, since they are usually graduates of commercial designing schools, they are clever when it comes to the use of color and motion to attract attention. They can assist you on this.

A window display is seen by people walking by on the street. You watch a few people walk by and note that it takes them about five seconds to pass the window. Even allowing for the fact that they can see into the window a short distance before they reach it, you figure that you've got about 10 seconds in which to attract their attention and get your main point across.

If the exhibit is a good one, people may stop and look for a minute or two. But you have to get something in there that will serve the purpose of a headline and the lead of a story—something that will attract their attention and tell them enough instantly to get your message across to the people who just walk by.

Now, let's go back to the first step: deciding what you want to accomplish. The purpose of your exhibit is to get people to come to the open house. A secondary purpose is to get a Navy message across to the people who will see the exhibit, but will not come out to the base.

One approach would be to put a piece of equipment in the window to attract attention and a sign telling the viewer that your base will be open to the public on Armed Forces Day, Saturday, May 20, from 0900 to 1700. This is not a bad plan if you remember two things. First, the equipment has to be an eyecatcher that will tell part of the story itself. Second, the sign has to be simple and attractive, and written in civilian terminology.

If the equipment is a World War II .50 caliber machine gun, it will NOT convey your message. What does a machine gun have to do with inviting the public out to see the latest in naval aviation? If it is a complicated gadget or something that needs a lot of explanation, it probably will not convey any message at all. What you need is a simple item that anyone can recognize at a glance, something that means NAVAL AVIATION—not just aviation, but something that is modern, and yet sufficiently unusual to attract the public's attention. It also has to be something that is readily available, portable, and something you can get without spending money or interfering with operations and training at the base.

This category includes ship or aircraft models, articles of uniform and flight gear, training devices, models and mock-ups of missiles, and a few items of real equipment. In this simple window display, it most emphatically does not include such items as an operating radar set, which would be difficult and expensive to install; Loran, which requires considerable explanation; ammunition display boards, which contain a great deal of detailed information and usually have no one distinguishing feature to attract attention; or any heavy equipment or machinery requiring lifting equipment to install and special power to operate.

Since the Blue Angles (figure 22-3) are going to give a precision flying demonstration during the open house, you get an idea. You borrow a flight suit, complete with helmet and oxygen mask. You acquire a mannequin and dress it in the flying suit and stand him on one side of the window, looking toward the far side. Over there you rig four aircraft models of the type currently flown by the Blue Angels. You suspend them with nearly invisible wire in close formation, flying up and out toward the back corner. You turn the mannequin's head so that he is looking toward them.

Now you have some attention getters, although you have no very clear message and nothing in the window says "Navy" in big blue letters. You also have no motion and little color.

For motion, you can attach a colored paper streamer to the tail of each plane and put a small electric fan up in the corner, out of sight and dead ahead of the planes. When it is turned on, the streamers fly out behind the aircraft, much as the actual planes leave vapor trails of colored water.

For a message, you get the base sign shop or graphic arts section to make up a poster to place below the planes. The viewer's eyes will naturally follow the line of the dummy's vision and the streamers of the aircraft, so just below them is a good place for the message.

Make it a simple sign, certainly nothing longer than "See the Navy's Blue Angels at the Naval Air Station open house Saturaday, May 20, from 9 to 5. Precision flying demonstrations at 10:30 and 2:30." Next to the mannequin you put a small stand-up Armed Forces Day poster. This explains the occasion without cluttering up your big sign with a lot of details.

You are just about finished. For a background you use a blue drape. The store probably has one. If not, you probably can find some bunting at the Naval Air Station.

The space between the dummy and the aircraft still looks a little empty. How can you fix the window without cluttering it up and distracting the viewer from the main message? Try

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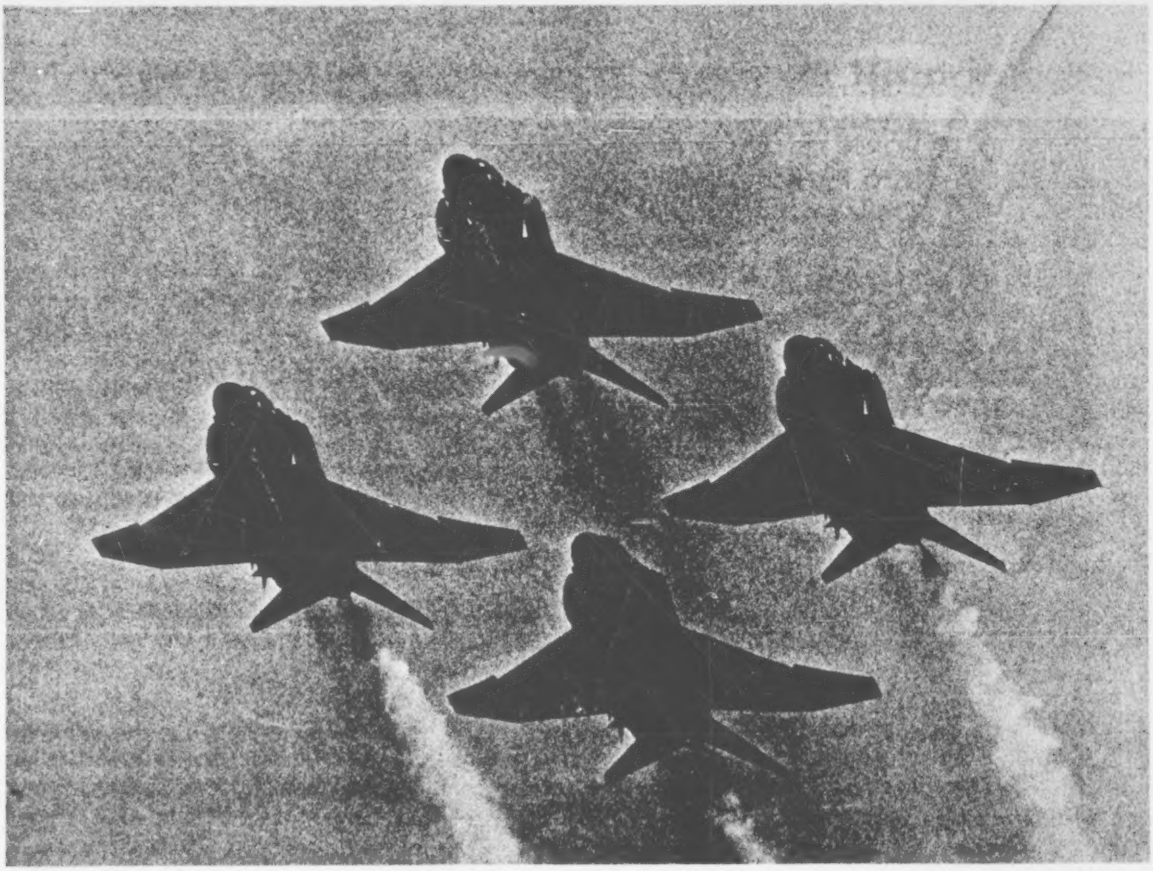

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Figure 22-3.—An aerial demonstration by the Blue Angels is one of the Navy's most spectacular special events.

out a set of Navy wings, cut out of plywood or posterboard and mounted on the back curtain. Now put a drapery of a lighter color at each end of the window so that the blue aircraft models won't be lost against the background. Red, white, or gold will do.

Of course, you wouldn't put the display together by adding one thing, going outside to look in the window, and then deciding what to do next. You should plan the whole thing on paper, making a rough sketch of the design and assembling your materials beforehand. Then, when it is time to put the display up, you merely go down to the store with your gear, follow the plans, and do the job with a minimum of changing things around.

Construction of complicated exhibits is a job for the experts, such as the U.S. Navy-Marine Corps Exhibit Center mentioned earlier in this discussion. It takes time, special talent, and usually considerable money. You probably will not have an opportunity to work much with major exhibits, but you should visit Navy and commercial exhibits wherever you can. You can learn a lot about how to tell a story visually by visiting fairs, science museums, and other places where good exhibits are on display.

A thought to keep in mind at shore commands with sufficient space to accommodate them is a permanent display or exhibit which visitors to the command can see on a continuing basis. This might be placed in a high-traffic area near the entrance, or in a separate building with other exhibits which go to make up a display-museum.

## OPEN HOUSE, VISITS TO NAVAL ACTIVITIES, AND SHIP VISITS

### OPEN HOUSE

A special event that has a very important place in a community relations program is the ship or station OPEN HOUSE. An open house is an occasion when a ship or station acts as host to the general public (figure 22-4).

An open house is actually one huge exhibit, often with other special events thrown in. Just as in a window display, you should begin by deciding the purpose of the event. The details are then planned to accomplish that purpose.

Planning and carrying out an open house, of course, are all hands operations. The captain or executive officer probably will take a direct hand in the planning, and the public affairs office will very likely be the project officer in charge of the details. Senior JO's often are given key responsibilities, and you also will play an important part.

Deciding what areas will be open to the public, preparing displays to tell the story of the ship or station, establishing routes for the visitors to follow, providing guides who are able to answer questions accurately and courteously, preparing welcome aboard brochures, and such important details as parking, refreshments, head facilities, and security all figure into the planning of an open house. You will certainly be involved in preparing advance publicity such as news stories, photo releases, spot announcements, and in spot news coverage of the event itself.

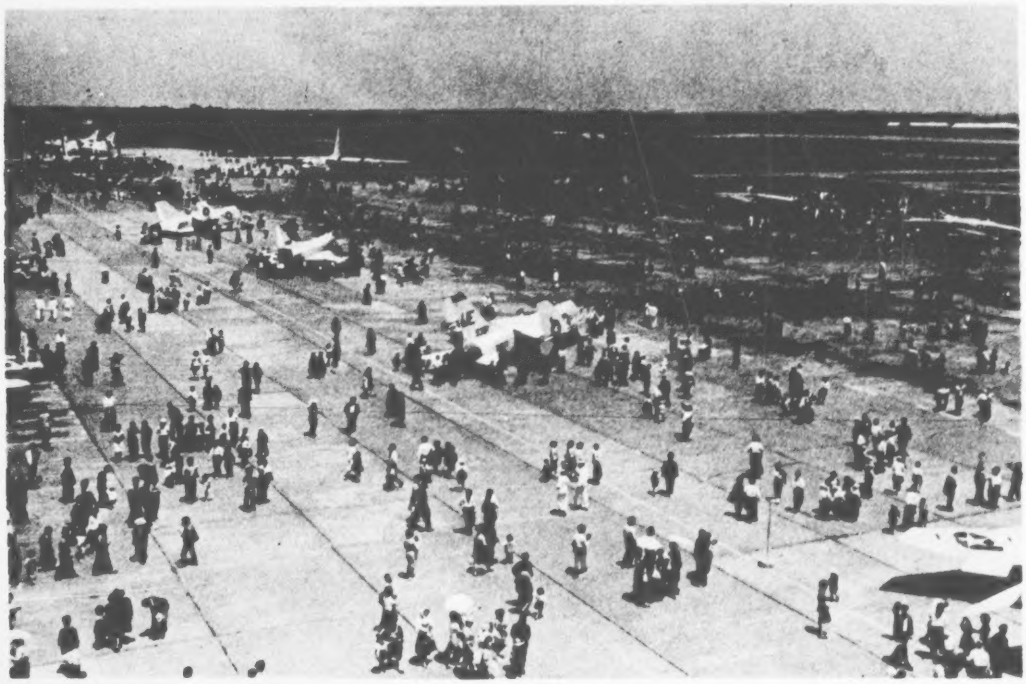

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Figure 22-4.–An open house is one huge exhibit with other special events included. Open houses afford ships and stations an opportunity to host the general public.

## CASUAL VISITS AND TOURS

In addition to the open house, also classified as GENERAL VISITS, there are two other types of visits to naval activities:

CASUAL VISITS are visits to ships or stations by individuals or specific groups, distinct from the general public. Details and procedures concerning these visits are a matter of command discretion.

TOURS are occasions when a ship or station is host to a specific group on a scheduled date. Some of the larger shore commands also regularly schedule one or more sightseeing-type tours daily during seasons when many vacationers ask to visit the command.

## PREPARING FOR SHIP VISITS

Requests for ship visits generally originate with civic groups desiring Navy participation in local events. Often, Members of Congress endorse these requests, advising the Navy of their interest in a particular event. Some examples are the Fleet's annual participation in the Portland, Oregon Rose Festival; the Seattle, Washington Seafair; the Mardi Gras; the Black Ship Festival in Japan; and the Coral Sea Celebration in Australia.

In preparation for such visits there are several important things to be done, among which are:

- The ship's crew is briefed, usually by the CO, XO, or through the ship's newspaper, on the significance of the visit.

- All hands are reminded that they are representatives of the entire Navy, an attitude particularly important in areas normally having limited contact with the Navy.

- In visits to a foreign country, coordination with the American Embassy (Attache, USIS) on all public affairs matters is a vital part of insuring that our national foreign policy objectives are met and aided by the visit, and that a "one-voice" system exist regarding the purpose and objectives of the visit. In this regard, good-will projects, PROJECT HANDCLASP deliveries, and other activities should be mapped out well in advance and coordinated with the American "Country Team" at the Embassy. While you as a Journalist will not be directly concerned with doing this, you should know its importance and let it assist you when determining or working on visit planning items.

- The crew must be made aware of local traditions and any tourist attractions, particularly significant background for visits to foreign ports. Here is where the importance of a Port of Call brochure figures in.

- Welcome Aboard brochures (where feasible, in native tongues of non-English speaking foreign ports) should be prepared to hand out to visitors. Assistance in having your brochure translated into the local language can usually be arranged with the U.S. Information Service in the area to be visited. Be sure to work this out sufficiently in advance to insure that your brochures will be ready on time. Help with signs to be placed on ships machinery can also be obtained in this manner.

- Arranging media interviews with members of the ship's company who have interesting backgrounds may yield dividends in establishing good relations with port communities.

- Shipboard tours are arranged and set up as feasible. Signs should be prepared and printed (bi-lingual in foreign ports). An adequate number of selected and trained guides not only will make visits more meaningful to visitors, but will help their passage through the ship's facilities. For visits to foreign ports, find out whether any of the ship's company can speak the foreign language concerned. Those who can should be used as hosts or tour guides whenever possible. Visiting hours and tours are generally limited by the crew's meal hours and daily routine.

In addition to general visiting, where members of the public are invited during specified hours, special group visits of various types (children, orphans, Navy League, scouts, professional organizations, etc.) should also be considered. Overseas, it is especially valuable to use the special group visit technique with high school and university level students, professional groups and others as indicated and dictated by the area concerned.

*Public Affairs Regulations* contains the general rules and policy governing open house, visits to naval activities, and ship visits.

## GUEST CRUISES

The guest cruise program is described in *Public Affairs Regulations*. The policy and general regulations governing these cruises are long and detailed and they are subject to frequent changes. Therefore, you will have to break out *PA Regs* for a complete study of current regulations for this important community relations program.

You must be especially familiar with the administrative guidance concerning the various types of guest cruises. This will enable you to assist the public affairs officer in preparing the necessary forms, requests, reports and other correspondence related to a particular type of cruise. These are several different cruise categories, such as: Secretary of the Navy Guest Cruise Program, Public Affairs; Media Embarkation; Professional, Civic, and Church Groups; Youth Organizations; and Dependents' Cruises. Information on all of this is covered in *PA Regs*.

A guest cruise is really an open house underway for carefully selected guests. The Navy would like to have all American taxpayers visit its ships and go to sea to witness fleet operations. Since this is obviously impossible, we do the next best thing by inviting specially selected civilians–people who have a wide acquaintance within their communities and who can help tell the Navy's story–to take part in regularly scheduled operations, usually of only a few days duration.

This is where your VIP file comes in. Each naval district commandant and certain other commanders maintain lists of people who have been carefully selected to receive invitations for guest cruises. In most cases, these lists are made to a large extent from nominations submitted by commanding officers of activities within the district. When CHINFO, who controls quotas for most cruises (other than local oneday cruises such as for dependents), informs a commandant that he can extend 10 to 15 invitations for a specific cruise, the district assistant for public affairs pulls out his list of nominees and, with the commandant's approval, selects the ones to be invited.

*PA Regs* contains a number of helpful suggestions for making the guests feel at home aboard ship and for ensuring that they seem as much "Navy" as can be shown them and meet the crew. It is an especially good idea to have them eat at least one meal in the general mess and meet any crew members who may be from their home towns.

A special type of guest cruise is the dependents' cruise, a one-day operation on which the wives, parents, children, and other guests of the crew are shown what life at sea is really like (figure 22-5). Dependents' cruises, of course, pose a lot of special problems, such as providing adequate head and rest facilities, special safety precautions, and an organized program to keep the visitors occupied without wearing them out. These cruises pay tremendous dividends, such as in helping a wife understand why her Navy husband cannot spend all his time in port and what he does with his time while he is at sea. Anything that builds family understanding of a Navyman's job is good for his morale and benefits the Navy.

## SPECIAL PROGRAMS

A variety of public service organizations sponsor and direct programs of interest to the Navy which merit attention and support. You and your public affairs officer will find these organizations useful in Navy public affairs activities, and will want them in your community relations programs.

The NAVY LEAGUE is a non-partisan, civil organization supporting all elements of strong national defense. It offers cooperation and assistance in all matters tending to enhance the Navy's efficiency.

The Navy League sponsors:

- The Navy League Cadet Corps.
- Advisory Councils on Navy Affairs.
- The U.S. Naval Sea Cadet Corps.

165.218

**Figure 22-5.—The dependent's cruise is a special type of guest cruise on which dependent's and other guests get to see what life at sea is really like.**

- The Shipmate program.
- The Marine Corps Affairs Committee.
- Navy Day.
- A publications program.
- The Navy League awards.

The BOY SCOUTS OF AMERICA are among those youth organizations which are entitled to Navy cooperation beyond that extended other individuals and groups during the normal course of command community relations.

The objectives of the naval program of cooperation with the Boy Scouts of America are:

- To familiarize the nation's youth with the objectives, customs and traditions of the Navy and Marine Corps.
- To encourage voluntary participation by naval personnel in programs sponsored by the Boy Scouts of America.

In dealing with AMATEUR SCIENTIFIC GROUPS, commanding officers usually stress the importance of formal basic scientific training to provide leadership for future technological progress. The technological aspects, requirements, and accomplishments of the Navy should also be stressed.

The Navy's cooperation in the **AEROSPACE EDUCATION WORKSHOP** gives the Navy a valuable opportunity to promote and advance public interest in naval aviation, as well as furthering modern education. The Aerospace Education Workshop Program is designed by teacher-training institutes to give university, college, and secondary school educators a comprehensive background in the field of aviation.

The **DEFENSE ADVISORY COMMITTEE ON WOMEN IN THE SERVICES (DACOWITS)** is composed of nationally prominent women in government, business, industry, and education. It advises the Secretary of Defense on matters concerning women in the Services. DACOWITS members also conduct an information program about Service women's activities and related special events, such as Armed Forces Day and Navy Day.

The **ACADEMY OF MODEL AERONAUTICS**, a non-commerical organization, is the official governing body for model airplane activities in the United States. Upon request, the AMA provides Navy shore commands with the names of volunteers in the command area willing to assist with model-airplane activities. A properly publicized model-airplane meet attracts thousands of visitors aboard a navy activity, builds good will, and aids Navy recruiting.

The **NAVY WIVES CLUBS OF AMERICA, INC.**, is a national organization composed of a board of national officers, five regional vice-presidents, and local clubs at many naval activities throughout the continental United States and overseas. Membership in NWCA is composed chiefly of wives of enlisted men serving in the Navy, Marine Corps, Coast Guard, and the Active Reserve units of these services; wives of enlisted men who have been honorably discharged with pay or retired, or who have been transferred into the Fleet Reserve upon completion of active duty, and widows of enlisted men in these services.

The **NAVY WIFELINE ASSOCIATION** provides a point of contact and communications between the Department of the Navy and all Navy wives, wives groups, and service organizations. The Wifeline Association produces several publications of interest to Navy wives including *Sealegs*, a handbook for the Navy Wife, and a series of guideline publications covering such topics as social hints for the enlisted wife and guides for wives of executive and commanding officers.

The **FLEET RESERVE ASSOCIATION** is a nonprofit, nonpartisan, nonsectarian service organization of career enlisted men (active duty, Fleet Reserve, and retired) of the United States Navy and Marine Corps. The Association is composed of regional districts throughout the world. About 60 percent of its members are on active duty.

The objectives of the Association are:

- To take care of members and their families who are in urgent need.
- To assist in recruiting for the Naval Service.
- To meet socially and to keep informed on United States naval matters.

The primary service offered to the membership as a whole is direct representation in discussion of legislation concerning military personnel which is being considered by the United States Congress. The Association has accredited lobbyists who appear before United States Congressional committees.

The **NAVAL ENLISTED RESERVE ASSOCIATION** promotes career service in the U.S. Naval Reserve and the U.S. Marine Corps Reserve. The active members of the Association are enlisted Navy and Marine Corps Reservisits on active or inactive duty or retired.

The **NAVY RESERVE ASSOCIATION** is composed of officers of the Navy and Naval Reserve. Their activities are coordinated by Naval District presidents.

The **NAVY-MARINE CORPS COUNCIL** is composed of nine national Navy-Marine Corps oriented organizations:

- Fleet Reserve Association
- Marine Corps League

- Marine Corps Reserve Officers Association
- Naval Enlisted Reserve Association
- Navy League of the United States
- Navy Mothers' Clubs of America
- Navy Wives' Clubs of America, Inc.
- Women Marines Association

The mission of the Council is to further the collective efforts of the several organizations in areas where they have common interests and objectives in support of the Navy-Marine Corps Team.

In your first year or two as a JO, you probably will spend more of your time working on internal media such as ship and station newspapers and general Navy news releases than on the details of your command's community relations program. A knowledge of the principles of community relations is important at every level of the journalist rating, however. If you are community relations conscious, you will do a better job in every phase of your work. Remember, community relations are important to the Navy and to your command, and a healthy relationship with civilian communities will benefit every man and woman in the Navy.

## CHAPTER 23

# HOME TOWN NEWS

RECOGNITION. . . To be recognized as being worthy of praise, appreciation, and approval is a basic need and desire of all human beings. They also long for that feeling of being a valued part of a successful whole. Fulfilling these needs and desires, from a psychological viewpoint, is the purpose of the "Hometowner."

Hometowners are those tape-recorded interviews and newspaper articles which herald a home town serviceman's accomplishments or status in his branch of service such as those shown in figure 23-1.

### FHTNC

The sea service activity responsible for editing, reproducing, and disseminating home town news stories to media in the United States, its territories and possessions, is the Fleet Home Town News Center at the Naval Base, Great Lakes, Illinois. The Center, created in 1945, falls directly under CHINFO and serves the Navy, Marine Corps, and Coast Guard.

Fleet Home Town News Center (FHTNC) centralizes the processing and distribution of hometown news material. It standardizes the form of material distributed and the methods of distribution according to the desires of news media. Fleet Home Town News Center services are provided to all interested media on an equal basis.

As the news arrives at the center from JO's and other personnel all over the world, it is evaluated for newsworthiness, edited, processed, and distributed to "client" newspapers, radio stations, and special interest publications The clients do not pay for this service nor are they obligated in any way to use the material provided them. Most of them do use it, however, as indicated by surveys conducted by FHTNC.

More than 12,300 newspapers, radio, and television stations have requested home town news material from FHTNC. While there may be only one newspaper in a man's home town, or none at all, often there are newspapers in other nearby communities that also cover his home town and they too receive releases on him. Radio and television stations in the area that have requested such material also receive releases. On an average about six releases are made on each name submitted to the Center.

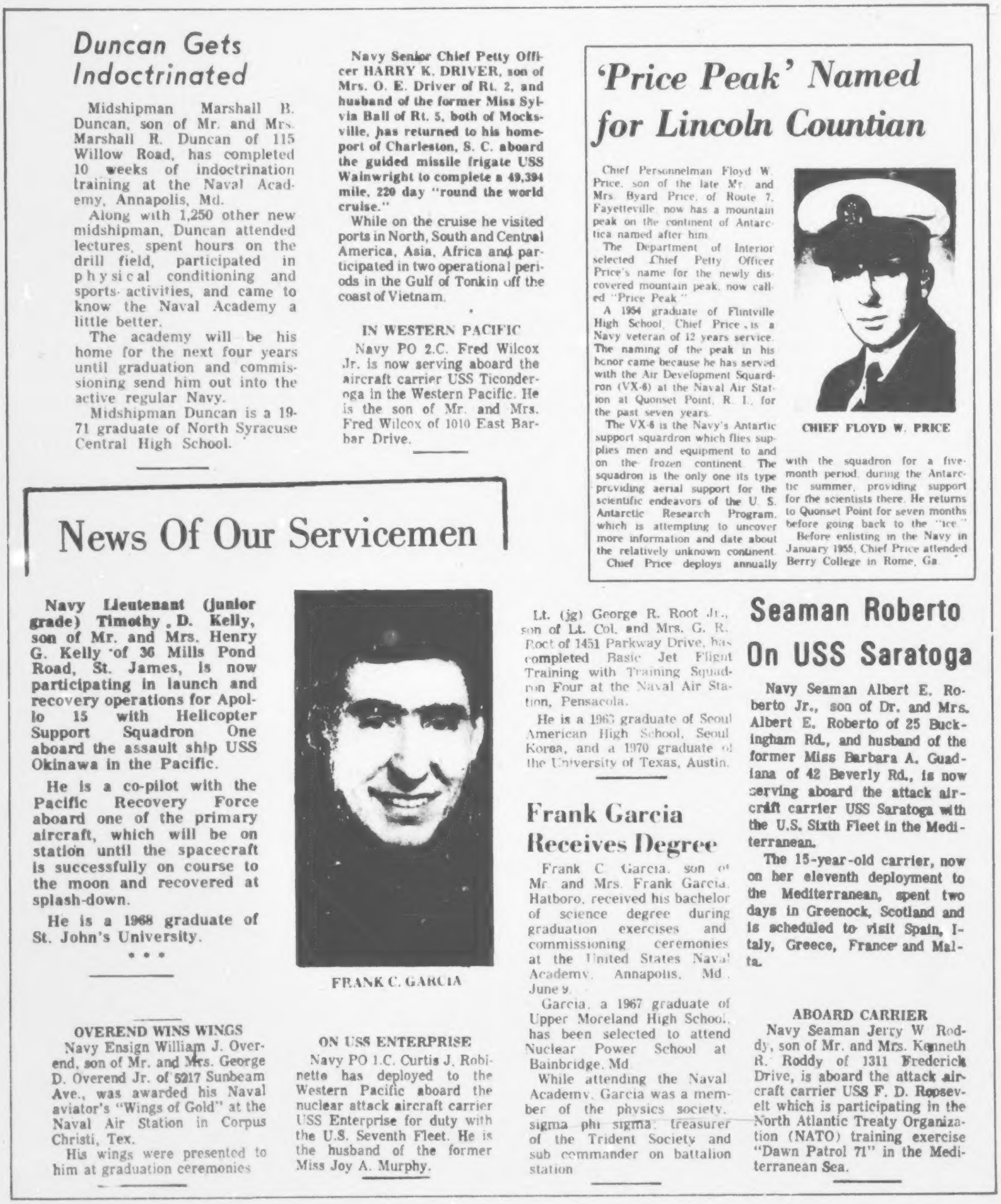
Home town news stories are sent to the media that have requested releases for the communities listed in the "Parents' Address," and "Wife's address before marriage," blocks of the authorized FHTNC form (NAVSO 5724/1) as shown in figure 23-2. Occasionally, when there is no address for the individual's or wife's parents, the address in the permanent home of record is used.

Participation in the home town news program is not mandatory, however, it should be presented in a positive manner when you assist personnel in filling out the NAVSO 5724/1. While some personnel may not be interested in home town publicity, their parents, wives, relatives, and friends almost certainly are.

### PROCESSING FHTNC MATERIAL

Perhaps one of your first jobs after reporting to a ship or station as a JO will consist of submitting material to Fleet Home Town NEWS Center. Your office may already have a sound FHTNC program, or it may be up to you to establish one.

BEST COPY AVAILABLE



## *Duncan Gets Indoctrinated*

Midshipman Marshall B. Duncan, son of Mr. and Mrs. Marshall R. Duncan of 115 Willow Road, has completed 10 weeks of indoctrination training at the Naval Academy, Annapolis, Md.

Along with 1,250 other new midshipman, Duncan attended lectures, spent hours on the drill field, participated in physical conditioning and sports activities, and came to know the Naval Academy a little better.

The academy will be his home for the next four years until graduation and commissioning send him out into the active regular Navy.

Midshipman Duncan is a 1971 graduate of North Syracuse Central High School.

**Navy Senior Chief Petty Officer HARRY K. DRIVER, son of Mrs. O. E. Driver of Rt. 2, and husband of the former Miss Sylvia Ball of Rt. 5, both of Mocksville, has returned to his homeport of Charleston, S. C. aboard the guided missile frigate USS Wainwright to complete a 49,394 mile, 220 day "round the world cruise."**

While on the cruise he visited ports in North, South and Central America, Asia, Africa and participated in two operational periods in the Gulf of Tonkin off the coast of Vietnam.

IN WESTERN PACIFIC

Navy PO 2.C. Fred Wilcox Jr. is now serving aboard the aircraft carrier USS Ticonderoga in the Western Pacific. He is the son of Mr. and Mrs. Fred Wilcox of 1010 East Barbar Drive.

## *'Price Peak' Named for Lincoln Countian*

Chief Personnelman Floyd W. Price, son of the late Mr and Mrs Byard Price, of Route 7, Fayetteville now has a mountain peak on the continent of Antarctica named after him

The Department of Interior selected Chief Petty Officer Price's name for the newly discovered mountain peak, now called "Price Peak."

A 1954 graduate of Flintville High School, Chief Price, is a Navy veteran of 12 years service. The naming of the peak in his honor came because he has served with the Air Development Squadron (VX-6) at the Naval Air Station at Quonset Point, R. I., for the past seven years.

The VX-6 is the Navy's Antartic support squadron which flies supplies men and equipment to and on the frozen continent. The squadron is the only one its type providing aerial support for the scientific endeavors of the U. S. Antarctic Research Program, which is attempting to uncover more information and date about the relatively unknown continent.

Chief Price deploys annually with the squadron for a five-month period during the Antarctic summer, providing support for the scientists there. He returns to Quonset Point for seven months before going back to the "ice."

Before enlisting in the Navy in January 1955, Chief Price attended Berry College in Rome, Ga.

CHIEF FLOYD W. PRICE

## News Of Our Servicemen

**Navy Lieutenant (junior grade) Timothy D. Kelly, son of Mr. and Mrs. Henry G. Kelly of 36 Mills Pond Road, St. James, is now participating in launch and recovery operations for Apollo 15 with Helicopter Support Squadron One aboard the assault ship USS Okinawa in the Pacific.**

**He is a co-pilot with the Pacific Recovery Force aboard one of the primary aircraft, which will be on station until the spacecraft is successfully on course to the moon and recovered at splash-down.**

**He is a 1968 graduate of St. John's University.**

* * *

OVEREND WINS WINGS

Navy Ensign William J. Overend, son of Mr. and Mrs. George D. Overend Jr. of 5217 Sunbeam Ave., was awarded his Naval aviator's "Wings of Gold" at the Naval Air Station in Corpus Christi, Tex.

His wings were presented to him at graduation ceremonies

FRANK C. GARCIA

ON USS ENTERPRISE

Navy PO 1.C. Curtis J. Robinette has deployed to the Western Pacific aboard the nuclear attack aircraft carrier USS Enterprise for duty with the U.S. Seventh Fleet. He is the husband of the former Miss Joy A. Murphy.

Lt. (jg) George R. Root Jr., son of Lt. Col. and Mrs. G. R. Root of 1451 Parkway Drive, has completed Basic Jet Flight Training with Training Squadron Four at the Naval Air Station, Pensacola.

He is a 1963 graduate of Seoul American High School, Seoul Korea, and a 1970 graduate of the University of Texas, Austin.

## Frank Garcia Receives Degree

Frank C. Garcia, son of Mr and Mrs. Frank Garcia, Hatboro, received his bachelor of science degree during graduation exercises and commissioning ceremonies at the United States Naval Academy, Annapolis, Md., June 9.

Garcia, a 1967 graduate of Upper Moreland High School, has been selected to attend Nuclear Power School at Bainbridge, Md.

While attending the Naval Academy, Garcia was a member of the physics society, sigma phi sigma; treasurer of the Trident Society and sub commander on battalion station

## Seaman Roberto On USS Saratoga

**Navy Seaman Albert E. Roberto Jr., son of Dr. and Mrs. Albert E. Roberto of 25 Buckingham Rd., and husband of the former Miss Barbara A. Guadiana of 42 Beverly Rd., is now serving aboard the attack aircraft carrier USS Saratoga with the U.S. Sixth Fleet in the Mediterranean.**

**The 15-year-old carrier, now on her eleventh deployment to the Mediterranean, spent two days in Greenock, Scotland and is scheduled to visit Spain, Italy, Greece, France and Malta.**

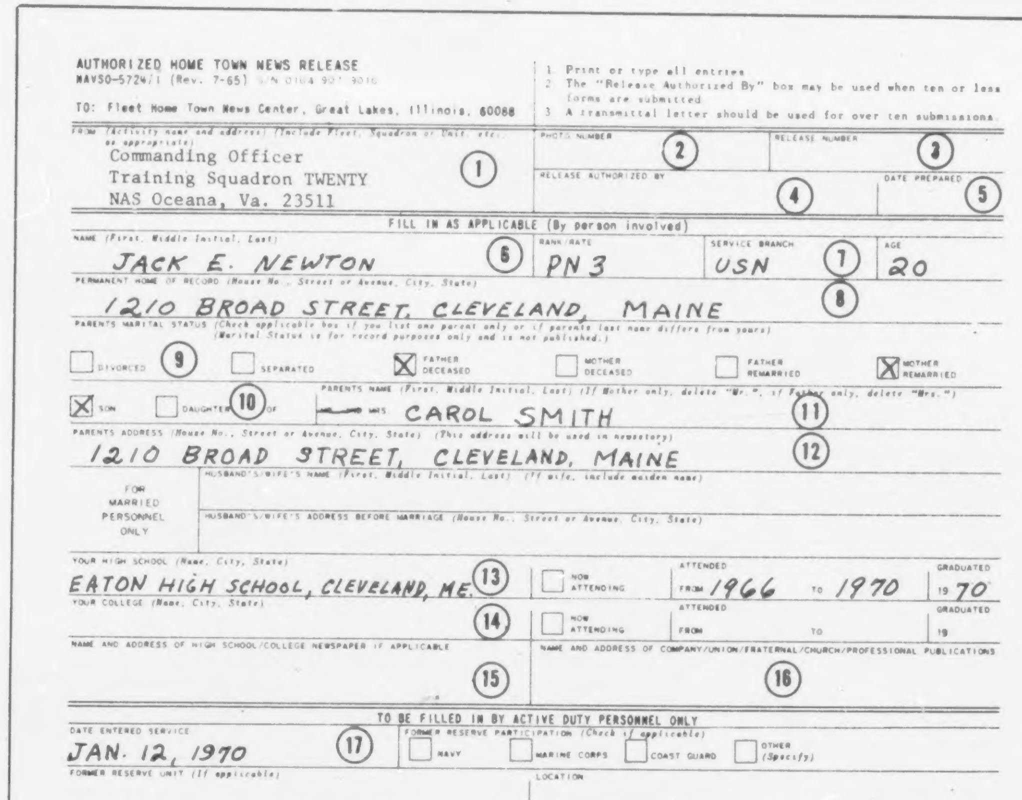
ABOARD CARRIER

Navy Seaman Jerry W Roddy, son of Mr. and Mrs. Kenneth R. Roddy of 1311 Frederick Drive, is aboard the attack aircraft carrier USS F. D. Roosevelt which is participating in the North Atlantic Treaty Organization (NATO) training exercise "Dawn Patrol 71" in the Mediterranean Sea.

165.176

**Figure 23-1.—Hometowners, such as the individual story (top right) and roster stories shown above, appear daily in thousands of newspapers throughout the United States and its territories.**

BEST COPY AVAILABLE



**AUTHORIZED HOME TOWN NEWS RELEASE**
NAVSO-5724/1 (Rev. 7-65) S/N 0104 907 9010

TO: Fleet Home Town News Center, Great Lakes, Illinois, 60088

1. Print or type all entries.
2. The "Release Authorized By" box may be used when ten or less forms are submitted.
3. A transmittal letter should be used for over ten submissions.

FROM (Activity name and address) (Include Fleet, Squadron or Unit, etc., as appropriate) ①
Commanding Officer
Training Squadron TWENTY
NAS Oceana, Va. 23511

PHOTO NUMBER ②
RELEASE NUMBER ③
RELEASE AUTHORIZED BY ④
DATE PREPARED ⑤

FILL IN AS APPLICABLE (By person involved)

NAME (First, Middle Initial, Last) ⑥ JACK E. NEWTON
RANK/RATE PN 3
SERVICE BRANCH ⑦ USN
AGE 20

PERMANENT HOME OF RECORD (House No., Street or Avenue, City, State) ⑧ 1210 BROAD STREET, CLEVELAND, MAINE

PARENTS MARITAL STATUS (Check applicable box if you list one parent only or if parents last name differs from yours) (Marital Status is for record purposes only and is not published.) ⑨
☐ DIVORCED ☐ SEPARATED ☒ FATHER DECEASED ☐ MOTHER DECEASED ☐ FATHER REMARRIED ☒ MOTHER REMARRIED

☒ SON ☐ DAUGHTER ⑩ OF

PARENTS NAME (First, Middle Initial, Last) (If Mother only, delete "Mr.", if Father only, delete "Mrs.") ⑪ MRS. CAROL SMITH

PARENTS ADDRESS (House No., Street or Avenue, City, State) (This address will be used in newsstory) ⑫ 1210 BROAD STREET, CLEVELAND, MAINE

FOR MARRIED PERSONNEL ONLY
HUSBAND'S/WIFE'S NAME (First, Middle Initial, Last) (If wife, include maiden name)
HUSBAND'S/WIFE'S ADDRESS BEFORE MARRIAGE (House No., Street or Avenue, City, State)

YOUR HIGH SCHOOL (Name, City, State) ⑬ EATON HIGH SCHOOL, CLEVELAND, ME.
☐ NOW ATTENDING
ATTENDED FROM 1966 TO 1970
GRADUATED 19 70

YOUR COLLEGE (Name, City, State) ⑭
☐ NOW ATTENDING
ATTENDED FROM TO
GRADUATED 19

NAME AND ADDRESS OF HIGH SCHOOL/COLLEGE NEWSPAPER IF APPLICABLE ⑮
NAME AND ADDRESS OF COMPANY/UNION/FRATERNAL/CHURCH/PROFESSIONAL PUBLICATIONS ⑯

TO BE FILLED IN BY ACTIVE DUTY PERSONNEL ONLY

DATE ENTERED SERVICE ⑰ JAN. 12, 1970
FORMER RESERVE PARTICIPATION (Check if applicable) ☐ NAVY ☐ MARINE CORPS ☐ COAST GUARD ☐ OTHER (Specify)
FORMER RESERVE UNIT (If applicable)
LOCATION
FORMER EMPLOYER (Firm's Name, City, State) (If applicable)
DATE REPORTED PRESENT DUTY ⑱ AUG 9, 1971
PROFESSIONAL ASSOCIATIONS ⑲

TO BE FILLED IN BY ACTIVE DUTY FOR TRAINING AND SELECTED RESERVE PERSONNEL ONLY

EMPLOYED BY (Company Name and Address)
JOB TITLE
RESERVE UNIT AND LOCATION
DATE ENTERED SERVICE ⑳
DATE RELEASED FROM ACTIVE DUTY
DATE JOINED RESERVE

SHIPS/STATIONS DURING ACTIVE DUTY (Give brief description of duties) ㉑
Duties assigned at present unit:
EDUCATIONAL SERVICES CLERK

The above information is certified to be correct.
SIGNATURE OF PERSON INVOLVED ㉒ Jack, E. Newton
DATE 12 SEP 71

Put news story on reverse. Type head to foot and double space copy. Include the WHAT, WHERE, and if applicable, the HOW and WHY, and the ACTUAL DATE of the NEWS EVENT. ㉓

GPO 929-412

165.170.1

Figure 23-2.—Sample of completed FHTNC release form NAVSO 5724/1.

Regardless of the situation you find, you have a job to do. Your first step should be locating the latest FHTNC "How To" guide or the *Public Affairs Regulations* which will contain specific, up-to-date instructions for submitting material to FHTNC. The Center insists that these instructions be followed. Although the information contained in this manual may become obsolete after a few years, the *Public Affairs Regulations* publishes new changes in policy, methods, and procedures as they occur. Make sure you keep your Regulations up to date by making the appropriate changes as they are distributed. NOTE: All JO exam items will be based on current changes to the *Public Affairs Regulations*. Also, FHTNC publishes, at appropriate intervals, its "How To" guidance pamphlet. It reflects advance information on new techniques not yet incorporated in PA Regs or this manual. "How To" may be obtained from FHTNC upon request.

Preparing material for FHTNC is an extremely simple process. Here is a typical situation:

Assume that a new man reports for duty aboard your ship or station. The Public Affairs Office is listed on the man's check-in slip. When he reports to your office, you give him a copy of the Standard Form NAVSO 5724/1 to fill out. You tell him what it will be used for, and ask him to print legibly. Figure 23-2 illustrates the Standard Form and figure 23-3 gives specific instructions for filling it out.

Many commands have the man complete the form with a carbon copy so that the public affairs office has a permanent file of NAVSO 5724/1s'. This file is extremely useful when the command submits its hold file to the Center or suddenly is involved in a spot news story that should not wait for the JO to solicit new forms.

After the form is filled out, you check it for completeness, accuracy, and spelling. You intital the man's check-in slip and he departs. The final step is to prepare the news story as prescribed by (23) of figures 23-2 and 23-3. In this case, your news peg is that the man has reported aboard for duty.

All of your home town stories, of course, will not be about men reporting aboard. But, by proper use of NAVSO 5724/1, you can easily adapt this simple procedure to practically every routine news event of home town interest.

Copies of news releases, citations, and letters may not be submitted as substitutes for the authorized FHTNC release. However, these items hould be attached to the form when they provide information important to the story.

NAVSO form 5724/1 was designed by CHINFO to bring about uniformity by all commands, reduce administrative effort, and accelerate processing of home town news releases. It can be procured through normal supply channels. If the form is temporarily out of stock, or if you run out unexpectedly while operating at sea, FHTNC will accept a facsimile. The substitute, however, must include the same information in the same order as contained on the printed form.

PAOs, JOs, and other personnel engaged in public affairs work should make sure they have enough printed forms on hand to handle their workload before departing on any extended operation. The multilithed substitute should be used only in emergencies.

Success in using NAVSO 5724/1 depends on four things.

1. Each person reported on should fill out the form in his own handwriting, preferably in printing and in ink. However, there is no objection to making entries in pencil.
2. Information must be accurate. Make sure that the man filling out the form understands the information he puts down is to be released for publication. False information may result in embarrassment to the person reported on, persons mentioned in the news story, FHTNC, and the newspaper publishing the story.
3. The information must be complete. Always check the forms after they are turned in for inadvertent omissions.
4. The person filling in the form must sign it in the space provided at the bottom. Forms cannot be processed without the signature of the person involved.

Three common errors to be avoided are:

1. Failure to stamp the "from" block with the unit's return address stamp. Blank "from" blocks easily result in misfiled forms at the Center where more than 30,000 forms are handled each month.

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① Fill in complete name and address, including FPO and zip code of submitting unit.

② Record here submitting command's photograph number if a picture accompanies the form. The same number should appear on the form, on the negative preserver and on the prints submitted. Failure to identify each photograph in this manner may result in discard of the photograph.

③ For use by submitting command.

④ Insert typed name and signature.

⑤ Actual date of preparation of form.

⑥-㉓ Print or type. Do not retype printed forms unless absolutely necessary.

⑦ If Reserve, so indicate.

⑧ Complete address is required to identify the news media which will be interested in the story.

⑨ Fill out as many blocks as apply. For example, if parents are divorced and mother is remarried, two blocks should be marked. If parents are both living and together, no blocks should be checked. Information in item 9 must agree with item 11, or the story will not be used. Explain to individual filling out form that this information is held confidential by FHTNC.

⑩ Refers to person filling out the form, not to his or her children. If person filling out form is a ward, grandchild, etc., put this information in the block.

⑪ This item must be filled out completely in order to give the information necessary to properly distribute the story. Do not omit parent's first name. Information given here must agree with item 9.

⑫ Fill out completely. If parents are not together, indicate whose address is listed.

⑬ Persons now attending high school should so indicate. Those who graduated should give the year they were graduated.

⑭ Follow procedure described in 13.

⑮ & ⑯ Information required to determine outlets for the story.

⑰ Date of initial entry into present service. If the person filling out form had prior service in another Armed Force, indicate as follows: USA 11/1/44-12/17/45.

⑱ Month and year.

⑲ Examples: Radio Broadcast Society of America, National Rifle Association, Fleet Reserve Association.

⑳ Follow procedure described in 17.

㉑ At the bottom of the form is a block that asks for "ship/stations during active duty." Instead of this information, personnel should put their duties assigned at the present unit in this space.

㉒ Actual signature of the person to whom the form pertains. This signature is necessary to ensure that person concerned has checked material to be released on him and verified its accuracy.

㉓ (Needed for single stories only). If typewriter is not available, news stories may be printed. Normally, stories received more than 15 days after they occur are not used by Fleet Home Town News Center. Exceptions are made in the case of deployed units, units involved in extended operations, etc.

165.171

**Figure 23-3.—Instructions for filling out FHTNC release form NAVSO 5724/1.**

2. Failure to alphabetize submission. All submissions should be alphabetized with their master story attached to each group. Do not submit forms by city and state.

3. Submitting nonprocessable forms. Forms indicating "Do not release" or with incomplete addresses, result in technical kills. Avoid wasting your efforts and contributing to erroneous releases by considering every item before submitting forms.

## TYPES OF HOME TOWN STORIES

There are two types of home town news stories: The ROSTER story and the INDIVIDUAL story. For each of these story types, use form NAVSO 5724/1 to present essential biographical data.

ROSTER stories are clerical work savers while at the same time they afford the widest possible coverage of personnel activities. Submitting home town material is speeded up by grouping individual forms to which one story applies. A roster story may be used for as few as ten men or for thousands. For example, if you are submitting forms for 15 personnel who have just been promoted, you need provide only one story about the fact that the promotions were effected. Simply indicate the effective date and the new rank for the individual on the forms. It doesn't matter if the promotions are to different grades or ratings; merely say in the master story, "was promoted to his present rank on -(date)-." Reporting aboard stories can also be grouped in this manner. (Stories about transfers are not desired.)

INDIVIDUAL stories are those stories of a singular nature which do not lend themselves to grouping, such as medals and other awards, retirements, school honor graduates, and meritorious promotions.

## PREPARING THE ROSTER STORY

A roster story consists of two parts: the master story and the group of individual forms often referred to as a roster. All news information contained in the master story must be applicable to each man on the accompanying roster. The group of completed NAVSO 5724/1 forms making up the roster will have no news on the forms themselves.

A roster story can be used to give a personalized echo of a news event previously covered as front page news. Take the following example:

An amphibious force moves in and makes a landing. The enemy reels back on its heels. Within a few hours the wire service story is in the metropolitan dailies. About the same time a JO also goes to work. A few days later local papers carry a story like this:

> Fireman Richard L. Dempsey, USN, son of Mr. and Mrs. Roy H. Dempsey of 234 Iwo Ave., Decatur, Ga., serving aboard the minesweeper USS Friction, assisted in clearing a channel for landing craft during the Ke Ga amphibious assault September 17.

Or. . .

> Seaman John H. Story, USN, son of Mr. and Mrs. Samual L. Story of 917 Lakehurst Dr., Moorhead, Minn., is serving aboard the cargo ship USS Stores which brought in the supplies to support a Marine special landing force hitting Ke Ga beaches September 17.

Or. . .

> Chief Boatswain's Mate Stephen C. Tompkins, USN, son of Mr. and Mrs. Nathan F. Thompkins of Route #2, Bledsoe, Tenn., and husband of the former Miss Brenda S. Saxon of 235 E St., San Diego, is serving aboard the destroyer USS Kelso which provided gunfire support for the Ke Ga amphibious landings September 17.

Unless the sweeper had struck a mine, the cargo ship had gone aground, or the destroyer had sustained a hit, it is unlikely that the outside world would have been aware of the actions of these ships during an amphibious landing on enemy held territory. They were just as essential to the mission, however, as the more publicized amphibious assault or dock landing ships mentioned in the wire service stories.

Perhaps the situation is not as spectacular as amphibious landing. A man's ship may not be in actual combat, but his presence in another part of the world is of diplomatic significance. The story might read:

> "Yeoman Third Class Donald H. Wright, USN, son of Mr. and Mrs. Carl S. Wright of 1456 Washington St., Denver, Colo., visited the port of Lisbon, Portugal aboard the heavy cruiser USS Newport News, which anchored after a week long training excercise with navies of member nations of the North Atlantic Treaty Organization."

Thus, the roster story makes national news have a particular meaning to the town from which the man came. The man's relatives feel a glow of pride, his acquaintances feel a closer tie, and, for the remainder of the community, the scene of these far-off happenings moves closer, because they can associate what happened to someone they know.

In preparing a Roster story, your first condiseration will be the writing of a MASTER STORY, or a single story which is applicable to all personnel involved. Assume that you are assigned to write a master story for a ship participating in a training exercise. Here is what the story may look like after it is written:

> "________ is scheduled to participate in an amphibious training exercise in the Hawaiian Islands beginning Sept. 14 while serving aboard the attack cargo ship USS Skagit.
>
> "Known as "Operation Clear Ridge," the exercise is a routine training operation involving Navy and Marine forces. It is designed to develop proficiency in planning and conducting an amphibious operation.
>
> "After a live firing exercise and rehersal on the island of Kahoolawe, the amphibious troops will storm ashore under simulated battle conditions on the island of Kausi on D-Day, Sept. 20.
>
> "A recreational visit to Pearl Harbor will be made following completion of the exercise."

Your next consideration will be compiling the individual forms. Disseminate copies of the standard form to members of the command for their completion and return. After you have collected and screened the forms for completeness and accuracy, arrange them alphabetically by last names. The material is now ready for forwarding to FHTNC. On top place the letter of transmittal (discussed in detail later) attached to the master story and last, the completed forms.

Here are a few other points to keep in mind when preparing roster stories for FHTNC:

1. The TIME ELEMENT is extremely important in ALL stories submitted to FHTNC. Always use the exact date when an event occurs or is scheduled to take place. Media will not use stories when the time element is merely described as "recently." They want a specific date used in the news peg to assure them they are not running stale news.

2. NEVER accept or use a SERVICE ADDRESS for a man's wife. Mrs. Black, for example, might be making her home temporarily in Norfolk, Va., because that city is the homeport of her husband's ship. Actually, however, she was born and raised in Smith, Ark., where the home town folk know her best. The story would be of no interest to the Norfolk media, but would have news value in her own home town.

3. In many cases, home town stories can be made into spot news events with a little advance planning. For example, you can submit stories on advancements, fleet exercises and operations, visits to foreign ports and similar events which can be anticipated about two weeks in advance of the event. This will enable FHTNC to get the stories to the newspapers by the day the event occurs.

## MAINTAINING UNIT HOLD FILES

A Hold File is a group of NAVSO 5724/1 forms; one for each member of your command who is participating in the home town news program. When FHTNC receives the forms designated by a command for use as a hold file, FHTNC will acknowledge receipt and indicate the serial number assigned to the unit's hold file.

Fleet Home Town News Center maintains hold files only for units deployed overseas during the actual period of the deployment.

Fleet Home Town News Center will not maintain hold files for land based forces deployed in a combat zone because of the casualty problem.

Ships and other mobile commands when not deployed and commands that do not deploy should maintain their hold files locally.

The hold file is an important tool that can facilitate participation in the home town news program but there are limitations to its use.

When the hold file is at FHTNC it may only be used in connection with stories that apply to the entire command. Examples of such stories are deployment and return from deployment, crossing the equator, participating in training exercises, unit awards, etc. There is an exception in the case of hard news stories. For example, a ship deployed in the Western Pacific with a hold file at FHNTC, goes to the aid of a sinking fishing boat. A boat crew volunteers to make their way to the stricken vessel to rescue the men. Despite darkness and heavy seas they effect the rescue. This is a hard news story. Immediacy is critical to such a story. Submission of release forms by mail would take too long. In this case the names of the boat crew and the facts of the story may be submitted by message. FHTNC will pull the men's forms from the hold file and process the story on a priority basis. (Include in such a message authorization to use the remainder of the hold file for a less dramatic but worthwhile story about the rest of the crew.)

For all routine individual stories, a new NAVSO 5724/1 must be submitted for the man concerned. This holds true even though your unit is deployed and maintains a hold file at FHTNC. While this involves an apparent duplication of effort, such stories will be processed faster than if the files had to be researched to find the forms for the many hundreds of individual stories received by FHTNC each day.

Hold files should be arranged alphabetically by last names. Forms marked by individuals "do not realease" should not not be submitted to FHTNC.

Hold files should be submitted on the eve of deployment.

UPDATE OFTEN–When deployed with a hold file at FHTNC, make additions, deletions, and changes, or verify the accuracy of the hold file as is, at least every 60 days or FHTNC will return the file. A longer period is allowed for fleet ballistic missile submarines and other designated commands. Most changes to hold files other than additions or deletions are in the form of promotions. Submit a new form for personnel who are promoted. The new form will be processed as a promotion story, then added to the hold file in place of the old one.

FHTNC must be an addressee on all casualty messages originated by commands whether the casualty is combat or non-combat. This practice helps to insure that no stories will be released on deceased or injured personnel. It would be very cruel for a family to read that a loved one is participating in a fleet exercise when they were notified of the man's dealth a few days earlier.

Stories submitted for use with a specified hold file number may be sent to FHTNC by message or mail. The master story for use with the hold file will indicate deletions to be made from the file and authorize use of the story in conjunction with applicable hold file serial numbers. Figure 23-4 illustrates an example of a master story forwarded by message, using the hold file method.

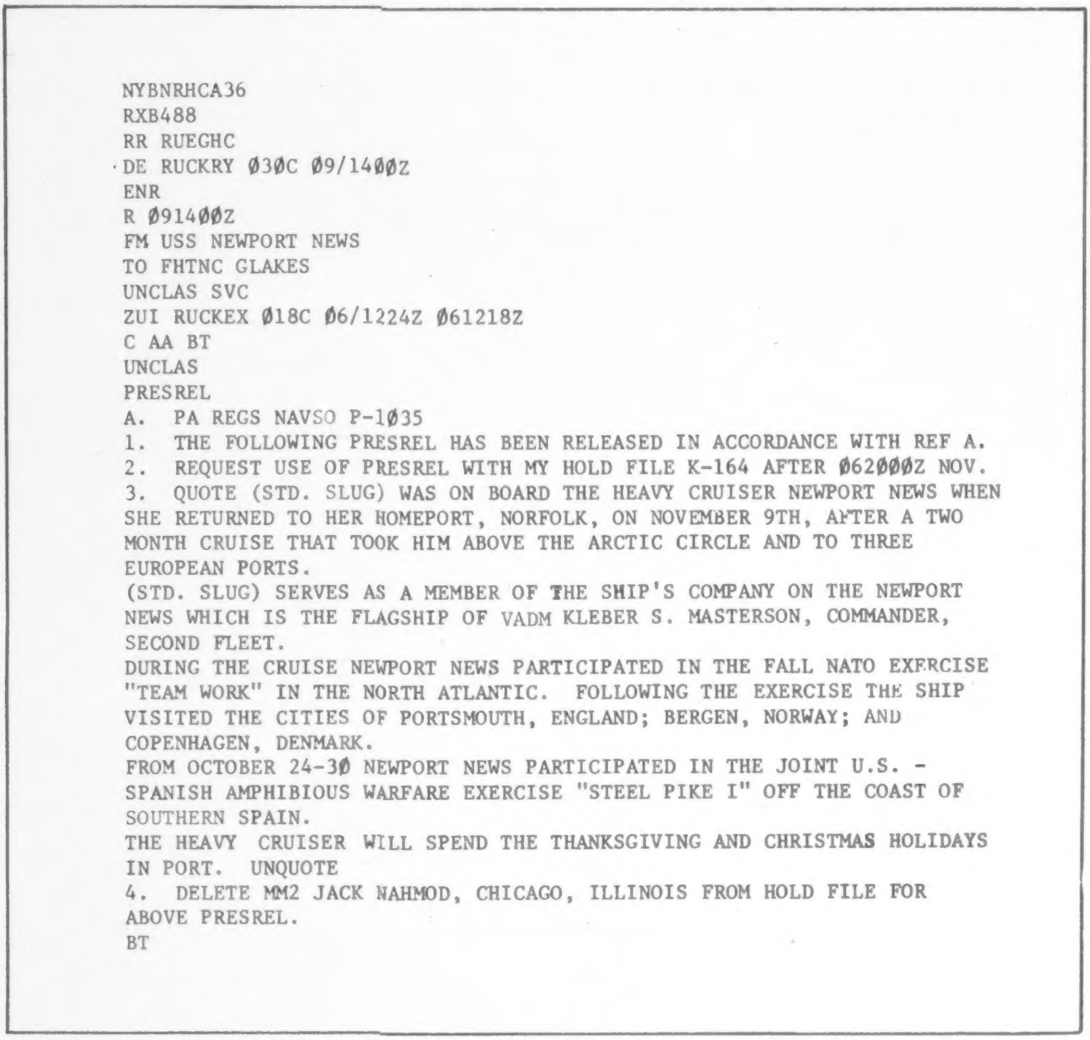
## LETTER OF TRANSMITTAL

All news material that you submit by mail to FHTNC should be sent as an enclosure to the letter of transmittal, with the exception of 10 forms or fewer which may be authorized for release by placing a signature in the appropriate block on the 5724/1. Study the sample letter in figure 23-5 and use it. It would also be a good idea to acquaint yourself with your command's procedures for handling correspondence (see chapter 24).

The letter of transmittal serves several important purposes:

First, it makes everything you send "official," and gives FHTNC the authority to process it.

Second, the letter aids FHTNC in processing the material faster by indicating the type of



```
NYBNRHCA36
RXB488
RR RUEGHC
DE RUCKRY 030C 09/1400Z
ENR
R 091400Z
FM USS NEWPORT NEWS
TO FHTNC GLAKES
UNCLAS SVC
ZUI RUCKEX 018C 06/1224Z 061218Z
C AA BT
UNCLAS
PRESREL
A.  PA REGS NAVSO P-1035
1.  THE FOLLOWING PRESREL HAS BEEN RELEASED IN ACCORDANCE WITH REF A.
2.  REQUEST USE OF PRESREL WITH MY HOLD FILE K-164 AFTER 062000Z NOV.
3.  QUOTE (STD. SLUG) WAS ON BOARD THE HEAVY CRUISER NEWPORT NEWS WHEN
SHE RETURNED TO HER HOMEPORT, NORFOLK, ON NOVEMBER 9TH, AFTER A TWO
MONTH CRUISE THAT TOOK HIM ABOVE THE ARCTIC CIRCLE AND TO THREE
EUROPEAN PORTS.
(STD. SLUG) SERVES AS A MEMBER OF THE SHIP'S COMPANY ON THE NEWPORT
NEWS WHICH IS THE FLAGSHIP OF VADM KLEBER S. MASTERSON, COMMANDER,
SECOND FLEET.
DURING THE CRUISE NEWPORT NEWS PARTICIPATED IN THE FALL NATO EXERCISE
"TEAM WORK" IN THE NORTH ATLANTIC.  FOLLOWING THE EXERCISE THE SHIP
VISITED THE CITIES OF PORTSMOUTH, ENGLAND; BERGEN, NORWAY; AND
COPENHAGEN, DENMARK.
FROM OCTOBER 24-30 NEWPORT NEWS PARTICIPATED IN THE JOINT U.S. -
SPANISH AMPHIBIOUS WARFARE EXERCISE "STEEL PIKE I" OFF THE COAST OF
SOUTHERN SPAIN.
THE HEAVY  CRUISER WILL SPEND THE THANKSGIVING AND CHRISTMAS HOLIDAYS
IN PORT.  UNQUOTE
4.  DELETE MM2 JACK NAHMOD, CHICAGO, ILLINOIS FROM HOLD FILE FOR
ABOVE PRESREL.
BT
```

165.172

Figure 23-4.—Master story released by message using the hold file system.

material submitted, its general subject matter, and the number of stories involved.

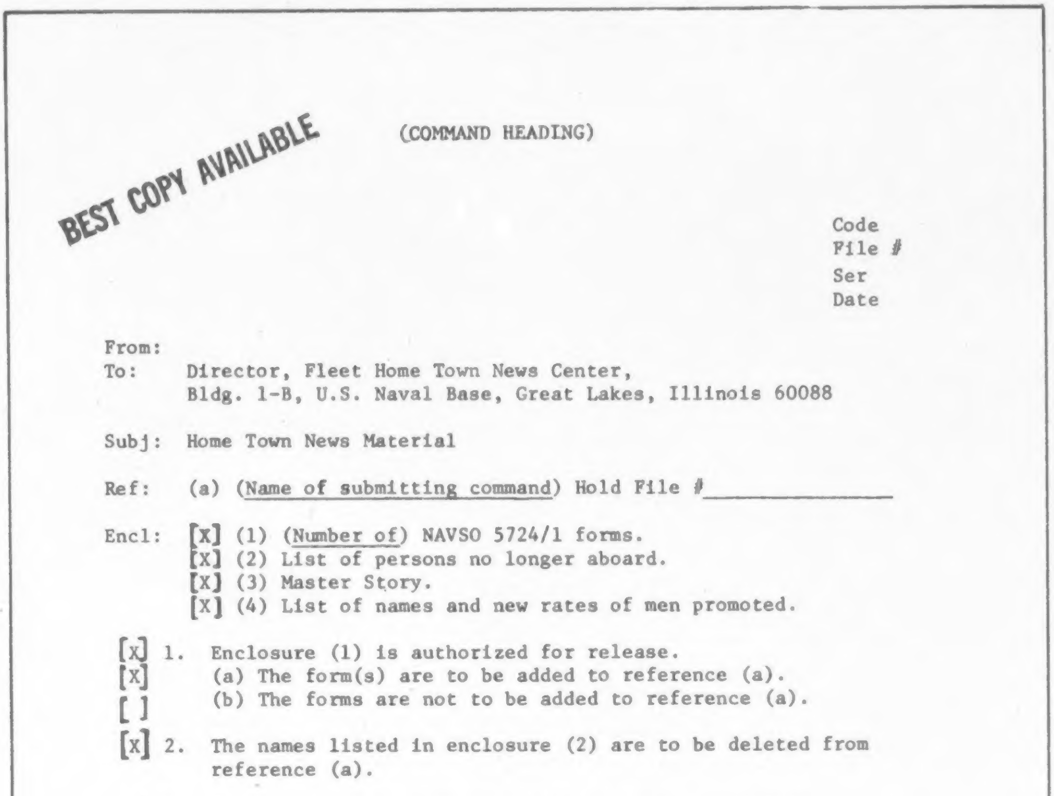
Finally, the letter enables the sender to make sure that all enclosures are included before the material leaves the command.

Letters of transmittal must be signed by the commanding officer or his representative. The PAO often is authorized to sign for the CO. Only the original copy of the letter of transmittal is forwarded to FHTNC with the enclosures.

The mailing address for all FHTNC correspondence is: Director, Fleet Home Town News Center, Bldg. 1-B, U.S. Naval Base, Great Lakes, Illinois 60088.

## POSSIBLE TOPICS FOR HOMETOWNERS

Home town news material normally falls into three categories: MILITARY ACHIEVEMENTS, PERSONAL ACHIEVEMENTS, and PARTICIPATION STORIES. Here are some of the subjects which might form the basis for your releases.



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(COMMAND HEADING)

Code
File #
Ser
Date

From:
To: Director, Fleet Home Town News Center,
Bldg. 1-B, U.S. Naval Base, Great Lakes, Illinois 60088

Subj: Home Town News Material

Ref: (a) (Name of submitting command) Hold File #____________

Encl: [X] (1) (Number of) NAVSO 5724/1 forms.
[X] (2) List of persons no longer aboard.
[X] (3) Master Story.
[X] (4) List of names and new rates of men promoted.

[X] 1. Enclosure (1) is authorized for release.
[X] (a) The form(s) are to be added to reference (a).
[ ] (b) The forms are not to be added to reference (a).

[X] 2. The names listed in enclosure (2) are to be deleted from reference (a).

[ ] 3. Reference (a) is current and is to be released with enclosure (3).

[X] 4. Enclosure (3) is authorized for release with reference after the changes noted in the above paragraphs are completed.

[ ] 5. Enclosure (3) is NOT authorized for release at this time. You will be notified in a separate communication as soon as release is authorized.

[ ] 6. Enclosure (3) is to be held for release until __________.

[X] 7. Change the rates of personnel listed in enclosure (4) as shown.

By direction

165.173

Figure 23-5.—Sample letter of transmittal for release without photos.

1. MILITARY ACHIEVEMENTS.
   - a. Attending courses, schools, or training sessions.
   - b. Graduation or completion of training courses.
   - c. Awards, such as medals, including those for Good Conduct, or letters of commendation.
   - d. Advancements or promotions.
   - e. Honors earned in school, in training, or in routine service with a unit, aboard a ship, or at a station.
   - f. Reenlistments.
   - g. Life-saving efforts.
   - h. Unusual accomplishments beyond routine duty, such as development of a new idea or item of equipment.
   - i. Daily routine, which should include a description of the individual's duties.
   - j. General quarters and fire station duties, as they would be during an actual alert.
   - k. Other official duties considered collateral to daily routine.
   - l. Retirements (if release is received at FHTNC 15 days before actual retirement date).
   - m. First-time accomplishments.

2. PERSONAL ACHIEVEMENTS.
   - a. Off-duty scholastic achievements, such as USAFI completions, night classes, graduations.
   - b. Hobbies.
   - c. Successes in writing, art, or stage talent.
   - d. People-to-people program undertakings carried out on an individual basis.
   - e. Awards from organizations for outstanding services, such as Freedoms Foundation, or from local clubs.
   - f. Off-duty assistance given to local groups, such as Boy Scouts, churches, and other community groups.
   - g. Sports participation.

3. PARTICIPATION STORIES
   - a. Reporting or serving aboard ship, at station, or with a unit.
   - b. Deployments or changes of location.
   - c. Places visited.
   - d. Training conducted.
   - e. Participation in exercises or operations.
   - f. Participation in crisis actions.
   - g. Participation in space-vehicle recovery operations.
   - h. Participation in evacuation operations.
   - i. People-to-people activities, such as delivery of charity goods or crew contributions to destitute persons.
   - j. Return to the United States.

## HOME TOWN NEWS PHOTOS

Good photographs enhance the potential usage of home town news releases. Either formal or informal portraits are useful home town news photographs. The photographs range from the basic "head and shoulder," or "mug," shot to the man in his working environment. The man's face should be clearly identifiable, even if he is standing beside his surfaced submarine at the North Pole, or cleaning his weapons on a river craft in Southeast Asia. While vertical compositions are generally more acceptable to space conscious editors, photographs with impact may lend themselves to horizontal format and will be given every consideration at the Center.

The emphasis must be on the subject of the story if more than one person is in a picture. This is true even if the man's wife, family, or commanding officer are included. Unfortunately, photographs that make nice souvenirs of formal ceremonies do not usually lend themselves to use by newspaper editors. An informal portrait taken just before or after the ceremony will frequently provide a more suitable photo for release.

If a photograph of two or more persons is submitted, full identification of everyone in the picture must be included on the back of the NAVSO 5724/1 form. However, only the subject's last name is required on the photographs or negative. Here are a few tips:

- Don't submit photos which might be embarrassing to the subject or the service.

- Strive for good tight composition, avoiding wasted space between persons in the picture.

- Make sure subject is properly attired for the job he is doing.

- Use imagination in setting up your shots. Don't make the picture look "posed."

- If background is recognizable, make it appropriate.

- Avoid shadows caused by hat brims which may make the subject look like a bandit.

- Don't waste a photo mailer to send FHTNC photos which are uncomplimentary such as those showing excessive skin blemishes emphasized by harsh lighting, eyes closed or looking off in a distracted manner, unflattering facial expressions, large areas of the face in deep shadow so that the subject is rendered unidentifiable, and underexposed or overdeveloped portraits of dark skinned personnel. These are immediate rejects.

Many photographs are rejected at the Center because the commanding officer, for example, due to his rank and position, is favored in a picture to the detriment of the newsmaker. The picture is for the newsmaker's home town newspaper—not the commander's. Make sure an enlisted subject is not relegated to a minor role in the picture.

For additional information on photographic composition, refer to chapter 14.

## DON'T DELAY FOR PHOTOS

Home town news releases should not be delayed beyond five working days while awaiting the finished processing of photographs. If there will be excessive delay, the NAVSO 5724/1's should be forwarded without photographs.

## SUBMISSION OF PHOTOS

When photos are submitted to FHTNC, it is important that these instructions be followed:

The Center requires six, black and white prints no larger than 3-1/2 X 5 inches and no smaller than 2 X 3 inches. Borders are not required.

Subject's last name should be printed near an edge on the back of the photographs with a soft-lead pencil or felt-tip pen.

Photographs should be placed in a negative preserver or any envelope cut to serve the same purpose and then the envelope should be stapled to the back of the NAVSO form in such a manner that the prints may be easily removed without removing the staples.

Negatives may be submitted in lieu of prints. Proofs and prints are not required when negatives are submitted. However, the subject's last name should be entered on the negative's border with black ink. Negatives should be forwarded in the same manner outlined for prints above.

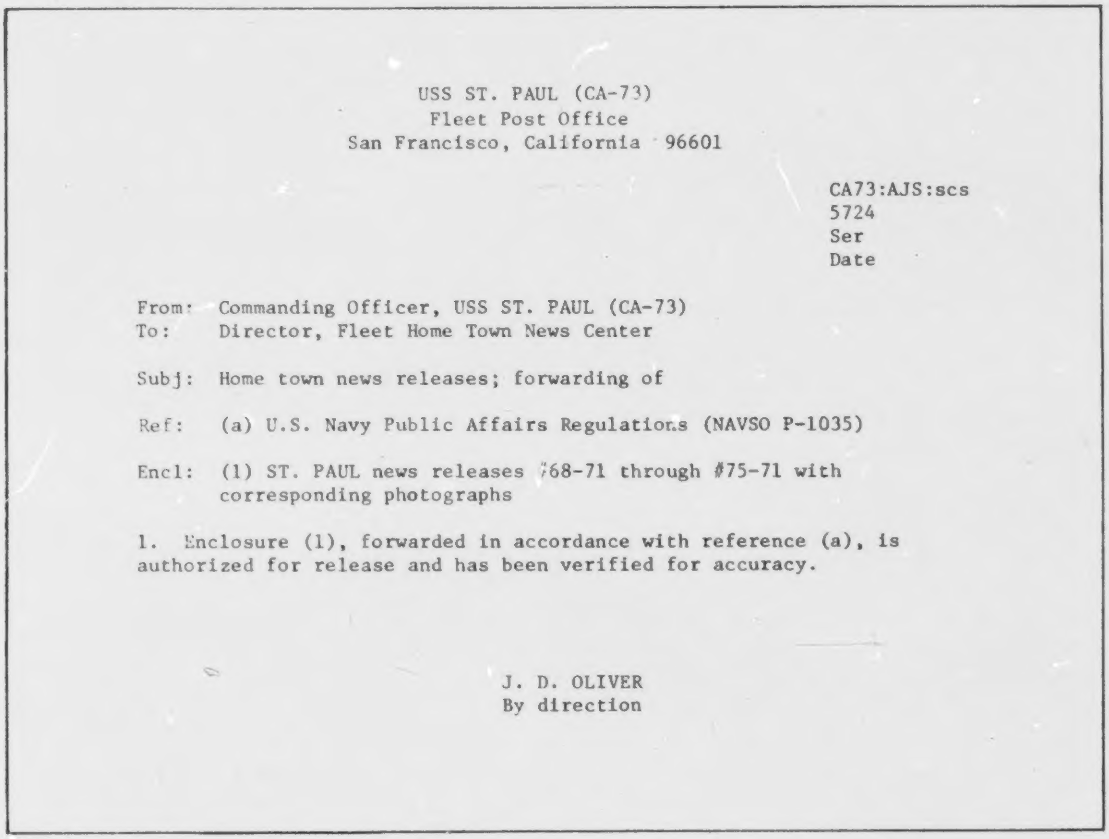
When assembled and ready for mailing to FHTNC, the material is arranged as follows:

1. Letter of transmittal on top. See figure 23-6 for sample of transmittal accompanying photos.
2. NAVSO 5724/1 with the caption information.
3. Negative preserver containing the negative or photos.
4. The jacket is fastened to the NAVSO 5724/1 by a staple, through the top side of the jacket only in such a way that the negative or prints may be easily removed without removing the staples.

Exposed film will be developed and processed by Fleet Home Town News Center only for those commands which do not have access to a Navy photo lab. To ensure proper identification, the first frame of each roll of film should be a photograph of a card clearly indicating the roll number, date, and submitting command. A list of personnel, in shooting order, should accompany each roll in addition to a properly completed NAVSO 5724/1 for each subject. Include film date with each roll of film, indicating the ASA and exposure problems, etc.

## TAPE RECORDED INTERVIEWS AND GREETINGS

Radio interviews with naval personnel bring to the American public an intimate picture of



USS ST. PAUL (CA-73)
Fleet Post Office
San Francisco, California 96601

CA73:AJS:scs
5724
Ser
Date

From: Commanding Officer, USS ST. PAUL (CA-73)
To: Director, Fleet Home Town News Center

Subj: Home town news releases; forwarding of

Ref: (a) U.S. Navy Public Affairs Regulations (NAVSO P-1035)

Encl: (1) ST. PAUL news releases #68-71 through #75-71 with corresponding photographs

1. Enclosure (1), forwarded in accordance with reference (a), is authorized for release and has been verified for accuracy.

J. D. OLIVER
By direction

165.174

**Figure 23-6.—Sample letter of transmittal for release with photos.**

the Navy, its mission, and its work. This is why the Navy has set up a program through Fleet Home Town News Center to process interviews and greetings to radio stations throughout the United States. The interview with a Navy man should reveal information about the Navy as well as about the man himself. In addition to the interview being played on the radio, a mailer is provided by FHTNC so that the radio station can forward each interview to the parents after it has been aired.

Taped Navy radio interviews enjoy phenomenal success. More than 85 percent of those received by FHTNC are broadcast by radio stations in the men's home communities. Local stations stress local news, especially in small cities and rural areas. They must, in order to survive against television and the networks. So your market is wide open.

The latest and most up-to-date specifications for all FHTNC procedures can be found in the PA Regs and the latest FHTNC "How To." So, before setting up a program for home town interviews read these sources.

## NECESSARY EQUIPMENT

Tape recorded interviews may be prepared on a variety of equipment. Audio quality is important but you don't need studio-type recording equipment. If you have a choice, use a good quality portable recorder that has 7 1/2 inches-per-second speed. Use standard size tape. This is the type of recording FHTNC can handle most efficiently and this is the regular broadcast speed of most radio stations. However, cassette and slow-speed tapes can be processed on a slightly more time-consuming basis.

Tapes should be submitted on either 7-inch or 5-inch reels for fastest handling at the Center. Approximately 10 two-and-a-half minute interviews will fit on one side of a seven-inch reel of tape recorded at 7 1/2 ips; or five interviews on a five-inch reel. At FHTNC the interviews are "dubbed" onto individual three-inch reels for distribution.

## SELECTING AN INTERVIEW LOCATION

Soundproof studios are ideal, but impossible to find in most of our Fleet units. So the next best thing is to catch your man on the job. In this way, you can capitalize on background noises. If you are interviewing a flight deck crewman, the sound of a jet taking off at the beginning of the interview will add startling realism to your production. However, on the other hand, if you are interviewing a Yeoman, the steady staccato of a typewriter can be most annoying. Be careful of the background noises you choose.

Determining where to record home town interviews is usually decided by:

1. Type of recording equipment being used;
2. Convenience of those being interviewed, and
3. Desire to get the color of an on-the-job interview.

If you do not have a portable tape recorder at your disposal, interviews will have to be made in a location where electric power is available. A ship's library or chaplain's office is often a good location. The word should be passed that hometown interviews are being made in a certain location at a certain time or arrangement can be made in advance with division heads for scheduled interview appointments.

## PREPARING FOR THE INTERVIEW

The most important pre-interview steps are:

1. Establish a good taping location, set up the equipment, and test the microphone and recording levels. This will ensure proper voice level and that no bothersome echos or undesirable background noise is audible.

2. Discuss the interview with the subject before making a recording. This will give you a few facts about the subject and some idea of what to discuss. For example, if the man to be interviewed did not complete high school, it would be embarrassing to ask him when he graduated. The pre-interview discussion will also help relax the subject and reduce any mike fright he may have when the actual taping begins. You should also tell the interviewee in advance what questions he will be asked so that he won't become stumped during the interview. If the interviewee does not want to discuss certain aspects of his life or service career, respect these wishes.

3. Before beginning the actual interview, turn on the recorder and record the identification material as in the following example:

"Reel One, Take One, Seaman Joe Dorry, United States Navy, of Smallerton, Pennsylvania."

Wait five seconds and begin the interview. After the interview is finished, wait 20 seconds, then give the indentification material for the second interview:

"Reel One, Take Two, Radioman Third Class David Johnson, United States Navy, of Georgetown, South Carolina."

After another pause of five seconds, the interview begins.

## THE BODY OF THE INTERVIEW

Now that you have set the stage and introduced the star of the show, let him do most of the talking. The folks at home want to hear him, not you.

You should now aim the discussion into two areas:

1. CIVILIAN LIFE. Establish the person being interviewed firmly in his home town, so everyone will recognize him. Ask questions such

as: "What high school did you attend? Where did you work? Where do your parents live?" Get specific answers. The answer, "I worked at a plaster company in town" or, "I went to high school in Smallerton" is not enough. Many listeners will only know the subject slightly. However, that specific information will clinch his identity in the minds and interest them. The civilian stage should last about 30 seconds.

2. MILITARY LIFE. The second, and most important, is the subject's Navy experience. What is his job? What is the mission of his unit? How long has he been in the Navy? Where has he been? Any interesting experiences? What is his average work day like? This is the meat of the interview. The military stage should run between a minute and thirty seconds and two minutes.

You might choose one of the following means of ending your interview:

"Thank you, Joe. We have been talking with Seaman Joe Dorry of 21 Elm Street, Smallerton, Pennsylvania, now serving aboard the aircraft carrier USS INDEPENDENCE in the Mediterranean." or "Joe, what are you looking forward to most upon your return home?" You must be careful with this method. Don't let the interviewee ramble on for two more minutes trying to make a date with his wife at the Gullywasher Hotel. Continue and conclude your interview with a statement like this: "This has been your Navy correspondent speaking to you from the Seventh Fleet destroyer USS Benner in the South China Sea. We've heard today from Gunner's Mate Second Class James O. Johns of 21 Oak Street, Tanners Crossing, Arkansas. We now return you to your local station."

Here are a few don'ts:

- Avoid using phrases peculiar to the Navy, such as topside, TAD, CAG Nine. These terms may be common in your unit but not in middle America. If such terms are used, explain them.

- Don't use dates. Mention of specific dates make interviews extremely perishable, since the delay between recording and airing kills the impact.

- Don't use questions that can be answered in a yes or no fashion. Choose questions that require the interviewee to elaborate in his response.

- Don't monopolize the conversation. Let the interviewee do most of the talking.

- Don't allow excessive background noise to overwhelm the voices. When background noise is present explain it to the listening audience.

- Don't use excessive volume level. This problem, overmodulation, causes many otherwise good interviews to be killed for technical quality by FHTNC. The problem is caused by either improper volume control setting or improper microphone-to-subject distance or both.

## SPECIAL EFFECTS

Background music during an interview is not desired. Should the interview require editing, the background music would be broken up. With proper facilities, special effects can be incorporated. A good example of using special effects is a Navy interviewer in London using the sound of Big Ben as an attention-getter and then coming on with "This is your Navy correspondent in London." A boatswain's pipe, the sound of marching men, rifle fire, the general quarters alarm, or ship's bell can also be used effectively.

## SUBMITTING THE INTERVIEWS

Tapes should be forwarded to FHTNC as soon as practical after they have been completed, using the guidelines for forwarding FHTNC material. Each submission should include biographical data, either on standard form or the Home Town Interview Data Sheet (NAVSO 5724/2) shown in figure 23-7. The latter is preferred. Interviews should be on the tape in the same order as they are listed on the data sheet.

When 30-second holiday greetings are submitted, use both forms 5724/1 and NAVSO 5724/2. This helps to speed the processing of

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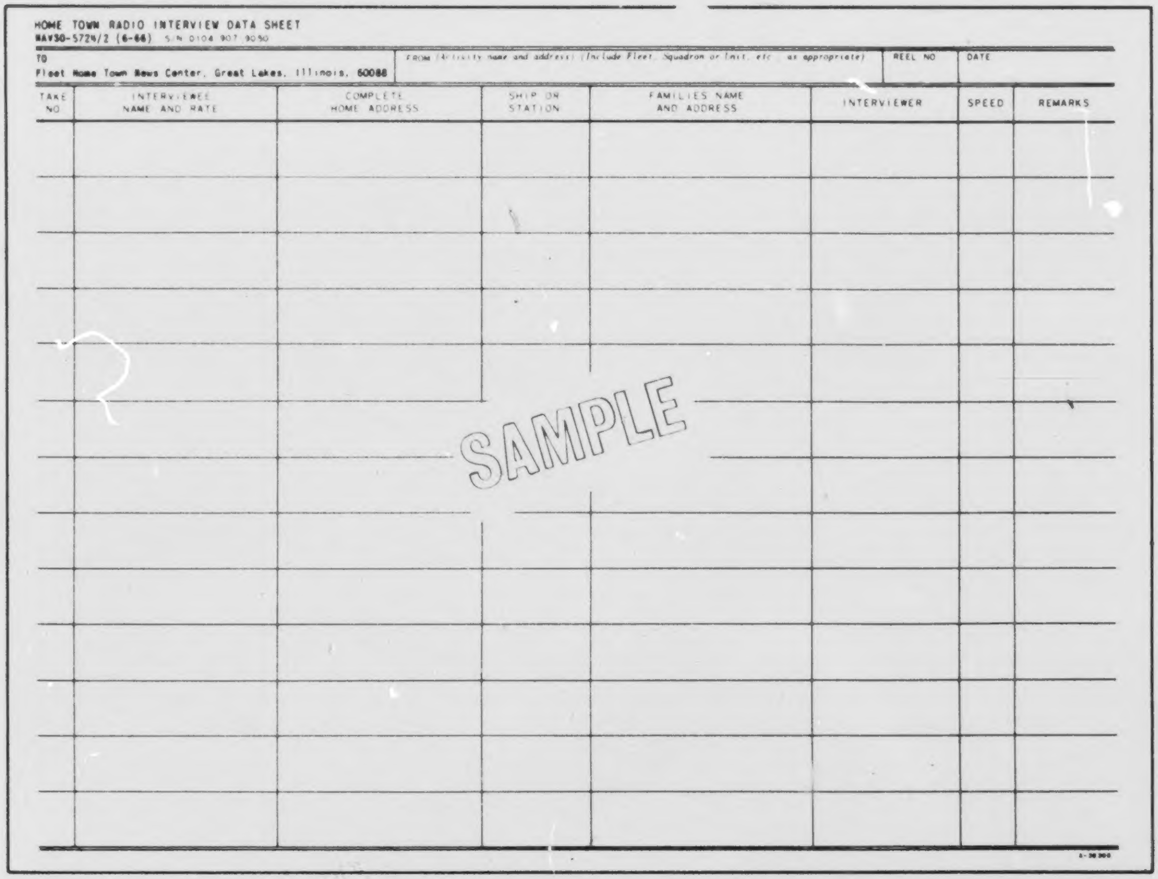

HOME TOWN RADIO INTERVIEW DATA SHEET
NAVSO-5724/2 (6-66) S/N 0104 907 9050

TO
Fleet Home Town News Center, Great Lakes, Illinois, 60088

FROM (Activity name and address) (Include Fleet, Squadron or Unit, etc., as appropriate)

REEL NO

DATE

| TAKE NO | INTERVIEWEE NAME AND RATE | COMPLETE HOME ADDRESS | SHIP OR STATION | FAMILIES NAME AND ADDRESS | INTERVIEWER | SPEED | REMARKS |
|---|---|---|---|---|---|---|---|
| | | | | | | | |

SAMPLE

165.170.2

Figure 23-7.—Home town radio interview data sheet NAVSO 5724/2.

these tapes during the high volume period such as Christmas and Mother's Day. The Interview Data Sheet helps the Center locate specific interviews in case a casualty or other problem arises before the tapes are mailed.

A letter of transmittal should accompany all taped releases, identifying the reels of tape enclosed and giving authority for release as in figure 23-8.

Tape recordings should be wrapped in a strong container marked "Magnetic Tape—Do Not X-Ray," and sent air mail. The letter of transmittal should be with the package and not sent under separate cover. Fleet Home Town News Center needs both to process your submission.

## THE SEA SERVICES REPORTER

To distribute information to commands in the field to help them improve their home town material, FHTNC publishes periodically the *Sea Services Reporter*. Distribution is made to all commands in the Navy, Marine Corps, and Coast Guard.

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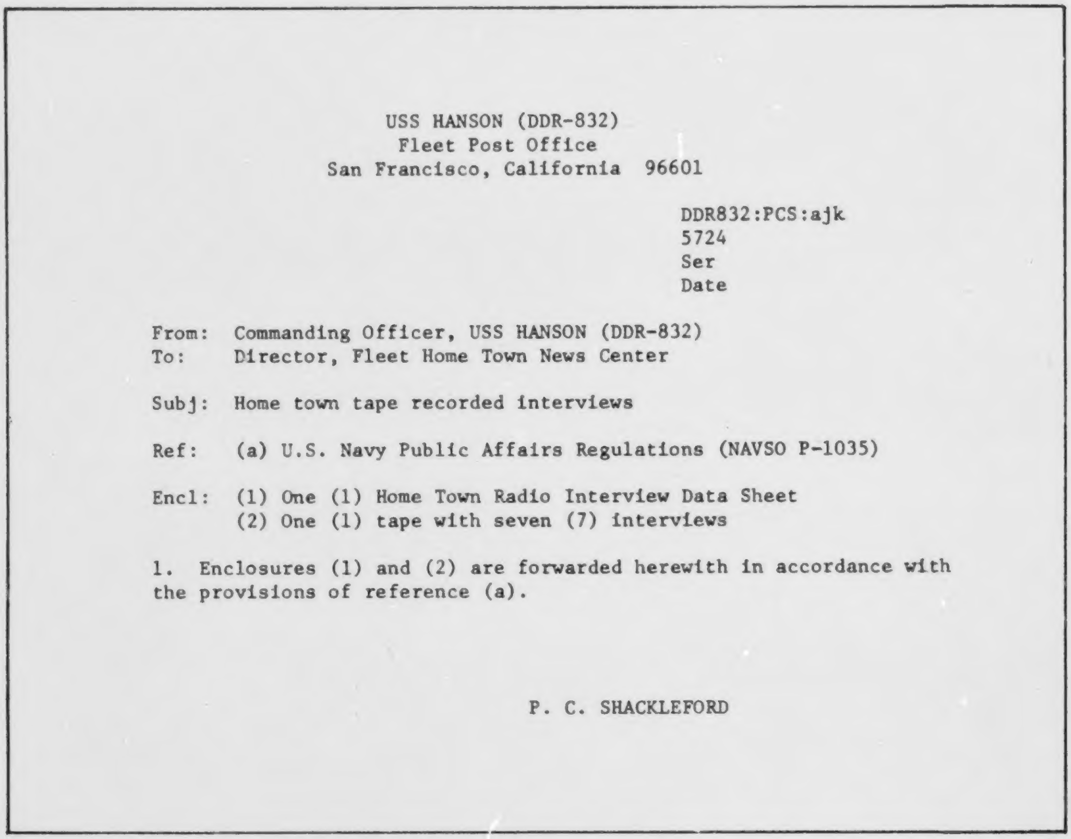

USS HANSON (DDR-832)
Fleet Post Office
San Francisco, California 96601

DDR832:PCS:ajk
5724
Ser
Date

From: Commanding Officer, USS HANSON (DDR-832)
To: Director, Fleet Home Town News Center

Subj: Home town tape recorded interviews

Ref: (a) U.S. Navy Public Affairs Regulations (NAVSO P-1035)

Encl: (1) One (1) Home Town Radio Interview Data Sheet
(2) One (1) tape with seven (7) interviews

1. Enclosures (1) and (2) are forwarded herewith in accordance with the provisions of reference (a).

P. C. SHACKLEFORD

165.177

Figure 23-8.—Sample letter of transmittal for tape-recorded interviews.

## CHAPTER 24

# THE PUBLIC AFFAIRS OFFICE

Home for the Navy Journalist is normally the public affairs office. It is also home for the public affairs officer and the rest of his staff. The size of a public affairs office and staff depends directly on a command's mission, its size, and its public affairs objective. The availability of space and the number of visitors expected, such as newsmen, also determine the actual size, location, and manning level of a public affairs office.

The "office" of a collateral duty public affairs officer aboard a destroyer may be a corner of his desk and one file drawer. His part-time clerical assistance will be taken care of by a YN or PN in the ship's office. In a cruiser, a cubby hole of about 6' x 8' is usually set aside for the public affairs office. The staff might consist of a LTJG as PAO, a JO3 as the leading Journalist, and a striker. On the other hand, a very large public affairs staff, such as one which an ocean fleet commander is authorized, will require several rooms, a 165X Captain as PAO, several officer assistants (PAO, Line, and Aviation), a JOCM/JOCS, a JOC, two JO1s, and a multitude of JO 2/3s and strikers.

The ideal public affairs layout, if possible, would have a private office for the public affairs officer, since newsmen are often reluctant to discuss potential stories if strangers are present for fear of leaking a tip to another newsman. It should also have a room or area with at least a desk, typewriter, and telephone for the convenience of media representatives, although space available to public affairs seldom permits. The ideal public affairs office should be located as close as possible to that of the officer in command. This arrangement would make the public affairs officer easily accessible to the officer in command and place the public affairs office at the center of command activities. It is important that the information issued by the public affairs office be credible.

In public affairs offices of all sizes, the term shipshape carries the same meaning as it does in the boatswain's locker. It means your public affairs office must be befitting to the unit, tidy, and orderly. Shipshape also means that personnel are kept usefully employed, that work is accomplished systematically, and the the entire office functions smoothly and efficiently. The daily work routine should call for maximum accomplishment with minimum confusion. Everyone in the office should know what is expected of him. The hallmark of a well-organized office is that everyone knows what to do and when to do it, without being constantly reminded.

A public affairs office is a place of business. Whether it is the largest or the smallest type described above—or one of the in-betweens—a PAO shop's operations should be conducted in a business like manner. This is important, because a PAO probably receives more visitors each year than any other department in the command. You never know when a high-ranking officer, a news media representative, or some prominent member of the community may drop in. Their impressions of the Navy and Navy public affairs will be based largely on the appearance of the office and the conduct of its personnel.

A dirty deck, overflowing trash cans, cluttered desks, and personnel lounging around with apparently nothing to keep them occupied, all present an undesirable picture. A situation like this should never be permitted to develop, and it is the responsibility of everybody in the office to see that it does not happen.

This chapter will acquaint you with some of the practices and procedures that must be carried out in order to have a properly administered public affairs office. In many cases, especially aboard ship, you will find yourself as the administrative assistant to the public affairs officer. You will find it easier to maintain an office atmosphere that is consistently pleasant and courteous if you have confidence in your ability to perform your duties correctly–that is, if you are thoroughly familiar with routine procedures and know where to find information quickly. Speed is one of the chief requisites of the JO.

Normally only the larger public affairs offices rate the permanent services of a Yeoman or civilian clerical personnel. If your office does not rate full time clerical assistance you will be expected to perform the routine administrative duties. This includes preparing correspondence, typing news releases, filing, using the Navy Directives System, caring for and operating office duplicating equipment, keeping records, maintaining supplies, using reference material, obtaining transportation, and being familiar with security of classified matter. These subjects, as they apply to the Journalist, are covered in this chapter.

## OFFICIAL CORRESPONDENCE

Official correspondence in the Navy includes all recorded communications sent or received by a person in the Navy in the execution of the duties of his office.

Besides letters, correspondence includes such things as messages transmitted by telegraph or radio. It also includes endorsements attached to letters or memos.

There are two principal types of letters used in the Navy: The NAVAL FORM and the BUSINESS FORM.

### NAVAL FORM

Within the Navy, official correspondence usually is prepared in naval form. A naval letter format is illustrated in figure 24-1. This format also is used when writing to certain other agencies of the United States Government, especially those within the Department of Defense. Some civilian firms that deal extensively with the Navy have also adopted the naval form.

- JOINT LETTERS.–A joint letter is a naval form of correspondence used when two or more naval activities or bureaus originate a letter concerning a particular subject or administrative problem common to both.

- MULTIPLE-ADDRESS LETTER.–A multiple-address letter is a naval form of correspondence used to address two or more activities which are individually identified or addressed as a group. Carbon copies (tissue sheets) contain the letterhead, typed or stamped. There must be one copy for each addressee.

- NAVY DIRECTIVES.–The instructions and notices of the Navy Directives System are forms of the naval letter. Since a directive is distributed to a number of addressees, it is normally produced on a duplicating machine.

- ENDORSEMENT.–An endorsement is used to approve, disapprove, or comment on the contents of a letter which is forwarded, as required by *Navy Regulations,* through one or more addressees before it reaches its final addressee. Generally, when space is adequate, an endorsement should be typed below the preceding communication.

- SPEEDLETTER.–A speedletter is a naval form of correspondence used for an urgent communication which does not require telegraphic transmission. A speedletter may be used for urgent correspondence with persons or agencies outside the Department of the Navy. The primary purpose of a speedletter form is to call attention to the communication, to impress upon the mind of the receiver the necessity for prompt action. When necessary to speed up delivery, a speedletter may be sent by AIR MAIL or SPECIAL DELIVERY, or both. Study the speedletter illustrated in figure 24-2.

- MEMORANDUM.–The memorandum is a form of naval correspondence used for informal

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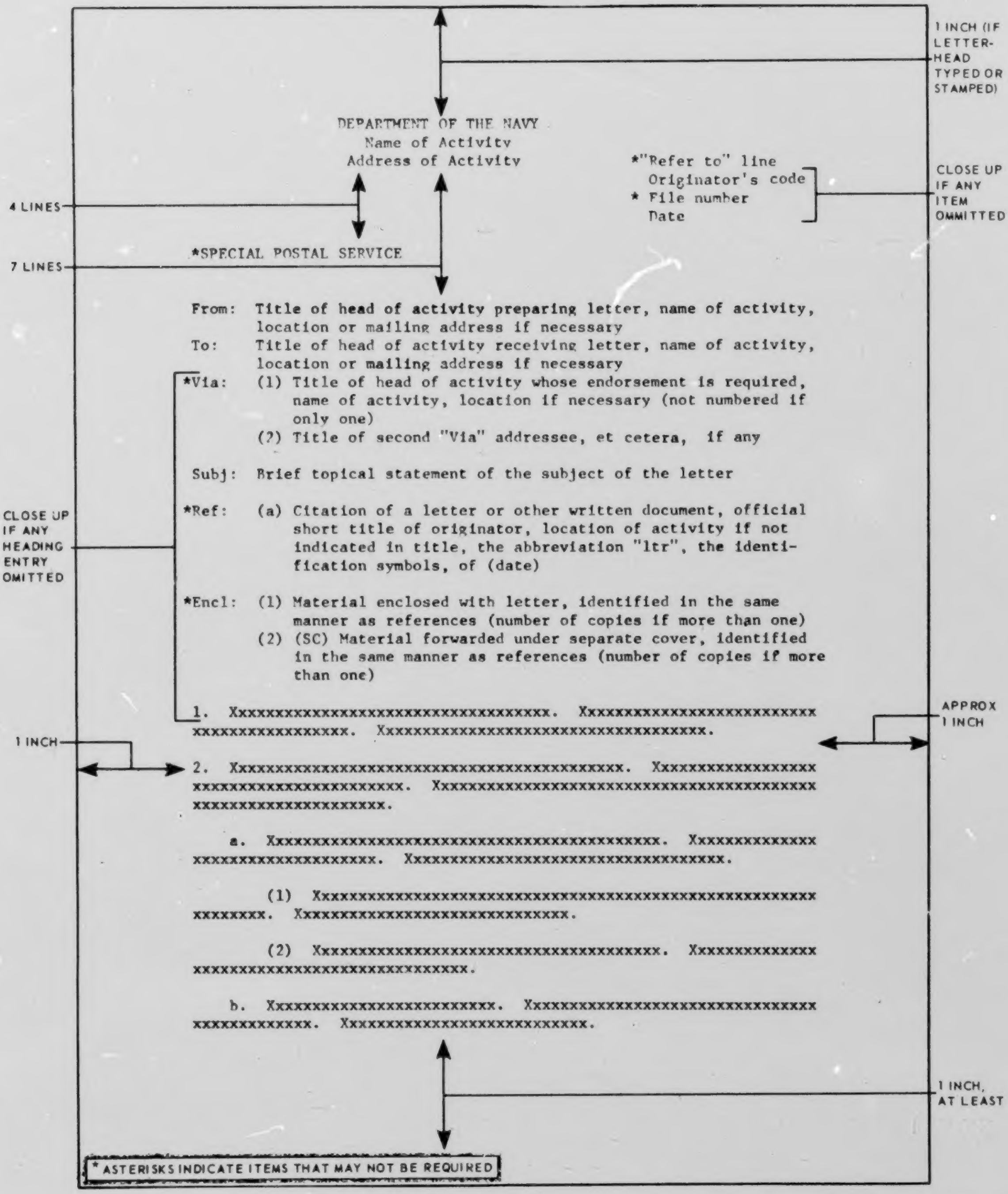
1 INCH (IF LETTER-HEAD TYPED OR STAMPED)
4 LINES
7 LINES
CLOSE UP IF ANY ITEM OMMITTED
CLOSE UP IF ANY HEADING ENTRY OMITTED
1 INCH
APPROX 1 INCH
1 INCH, AT LEAST

DEPARTMENT OF THE NAVY
Name of Activity
Address of Activity

*"Refer to" line
Originator's code
* File number
Date

*SPECIAL POSTAL SERVICE

From: Title of head of activity preparing letter, name of activity, location or mailing address if necessary
To: Title of head of activity receiving letter, name of activity, location or mailing address if necessary
*Via: (1) Title of head of activity whose endorsement is required, name of activity, location if necessary (not numbered if only one)
(2) Title of second "Via" addressee, et cetera, if any

Subj: Brief topical statement of the subject of the letter

*Ref: (a) Citation of a letter or other written document, official short title of originator, location of activity if not indicated in title, the abbreviation "ltr", the identification symbols, of (date)

*Encl: (1) Material enclosed with letter, identified in the same manner as references (number of copies if more than one)
(2) (SC) Material forwarded under separate cover, identified in the same manner as references (number of copies if more than one)

1. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

2. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

a. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

(1) Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

(2) Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

b. Xxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxx.

*ASTERISKS INDICATE ITEMS THAT MAY NOT BE REQUIRED

95.17.1

Figure 24-1(A).—Naval letter format.

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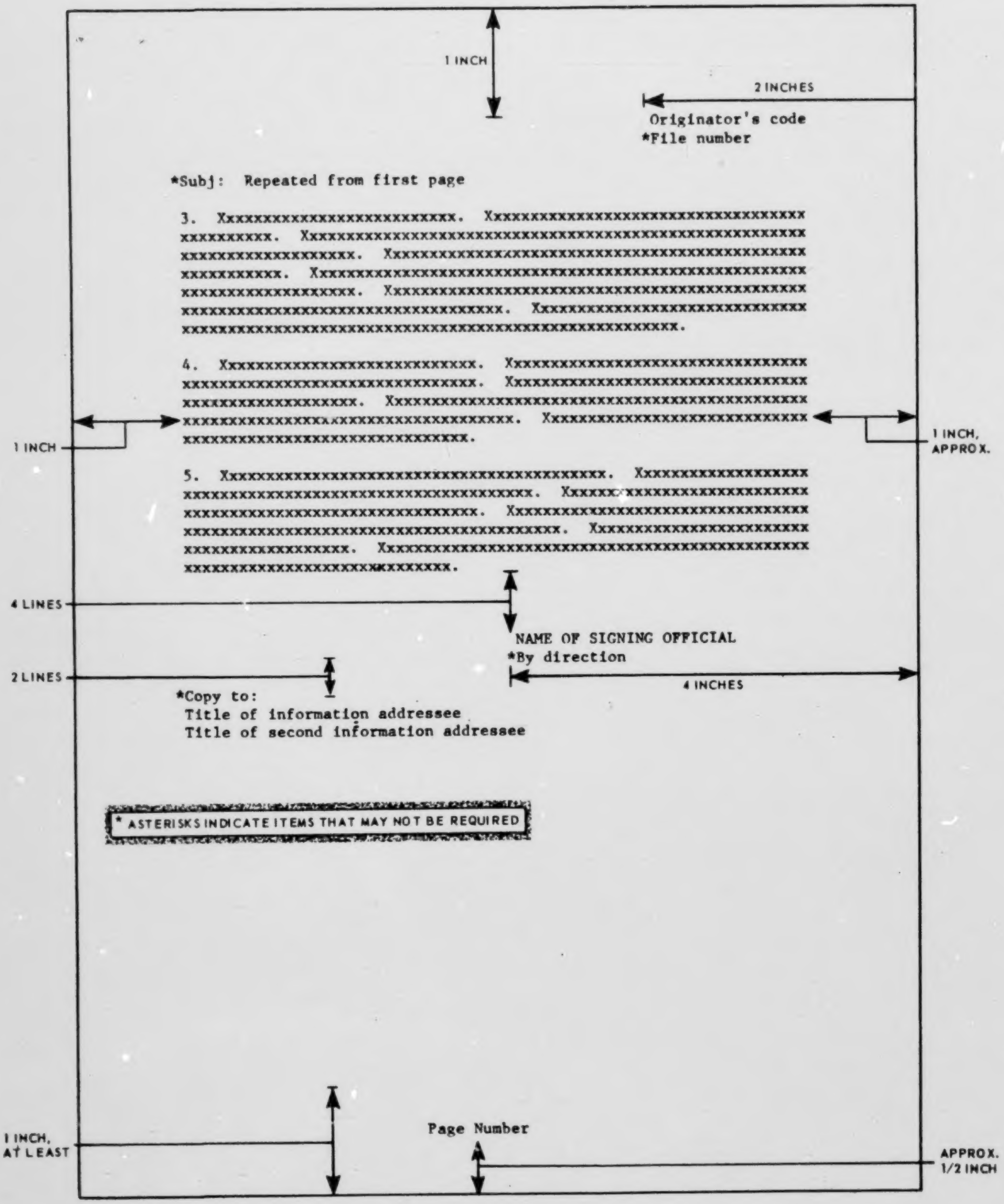

Originator's code
*File number

*Subj: Repeated from first page

3. Xxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

4. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

5. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

NAME OF SIGNING OFFICIAL
*By direction

*Copy to:
Title of information addressee
Title of second information addressee

* ASTERISKS INDICATE ITEMS THAT MAY NOT BE REQUIRED

Page Number

95.17.2

Figure 24-1(B).—Naval letter format—continued.

communications within and between headquarters components of the Navy Department, between fleet and force commanders and units of command under their jurisdiction, and within a field activity.

- FEATURES OF NAVAL LETTERS.—A naval letter has no salutation or complimentary close. Instead it has a definite format of its own. The date of the letter is the date of the signature, by day, month, and year, in that order. All margins and space between parts of heading and paragraphs are standardized. Punctuation is used as sparingly as possible. Study carefully the details of format of a naval letter in figure 24-1.

The body of a naval letter contains the substance or essential facts of the communication in simple, concise, impersonal, and tactful language. There should be no repetition. Each paragraph should express ONE complete thought in logical sequence. If necessary to add to the clarity of a letter, put tables, diagrams, and sketches in enclosures.

If a letter is in reply to another letter, answer ALL questions, expressed or implied.

When drafting a letter to superiors of the person who will sign it, be careful about respect and courtesy due them. For example, a junior officer always INVITES ATTENTION TO a special matter; he DOES NOT DIRECT ATTENTION TO.

It is a good idea ALWAYS to make a rough draft of a letter (double-spaced for convenience in correcting) for the signing officer to check and review, as desired. Then type the letter single-spaced with his suggestions included.

These are the specific instructions for preparing and handling correspondence:

- Official correspondence should be typed or printed.

- Correspondence must be kept at minimum in number, copies, and content.

- Official correspondence will be forwarded through the chain of command or control, unless otherwise stated by *Navy Regulations* or competent authority.

## BUSINESS FORM

A business form letter should be used when writing to persons or agencies outside the Naval Establishment who have not adopted the naval form of letter. Although most business form letters are similar in form and style, you should follow the format shown in figure 24-3.

One of the major differences between the naval form and the business form letter is that the business form uses the salutation and the complimentary close.

If the exact name of an official is not known, he or she may be addressed by title only, with "My dear Sir:" or "My dear Madam:" as the salutation. If there is doubt as to whether the addressee is a man or a woman, the title "Mr." is used with the name. If the marital status of the woman addressed is unknown, the title "Miss" is used with the name. If correspondence is received from a women who identifies herself with the title "Ms," your response should be "Ms" with her name. All titles in the address and salutation, except Dr., Mr., and Mrs., are spelled in full.

The preferred form of the complimentary close in the Department of the Navy is "Sincerely yours," but in a few instances the more formal and impersonal close "Very truly yours," may be appropriate.

The above material on correspondence covers almost everything you need to know on the subject for advancement to JO3. However, when you need additional information on the proper preparation of correspondence, refer to the *Department of the Navy Correspondence Manual* (SECNAV Instruction 5216.5 series).

## MESSAGES

A message is a written thought or idea (an official communication), expressed briefly and to the point, and transmitted by rapid means. A naval message should be used only when the information is of an urgent nature and must be transmitted rapidly.

The ORIGINATOR of a message is the command by whose authority the message is sent. The DRAFTER actually composes the message for release. The RELEASING OFFICER authorizes transmission of the message for

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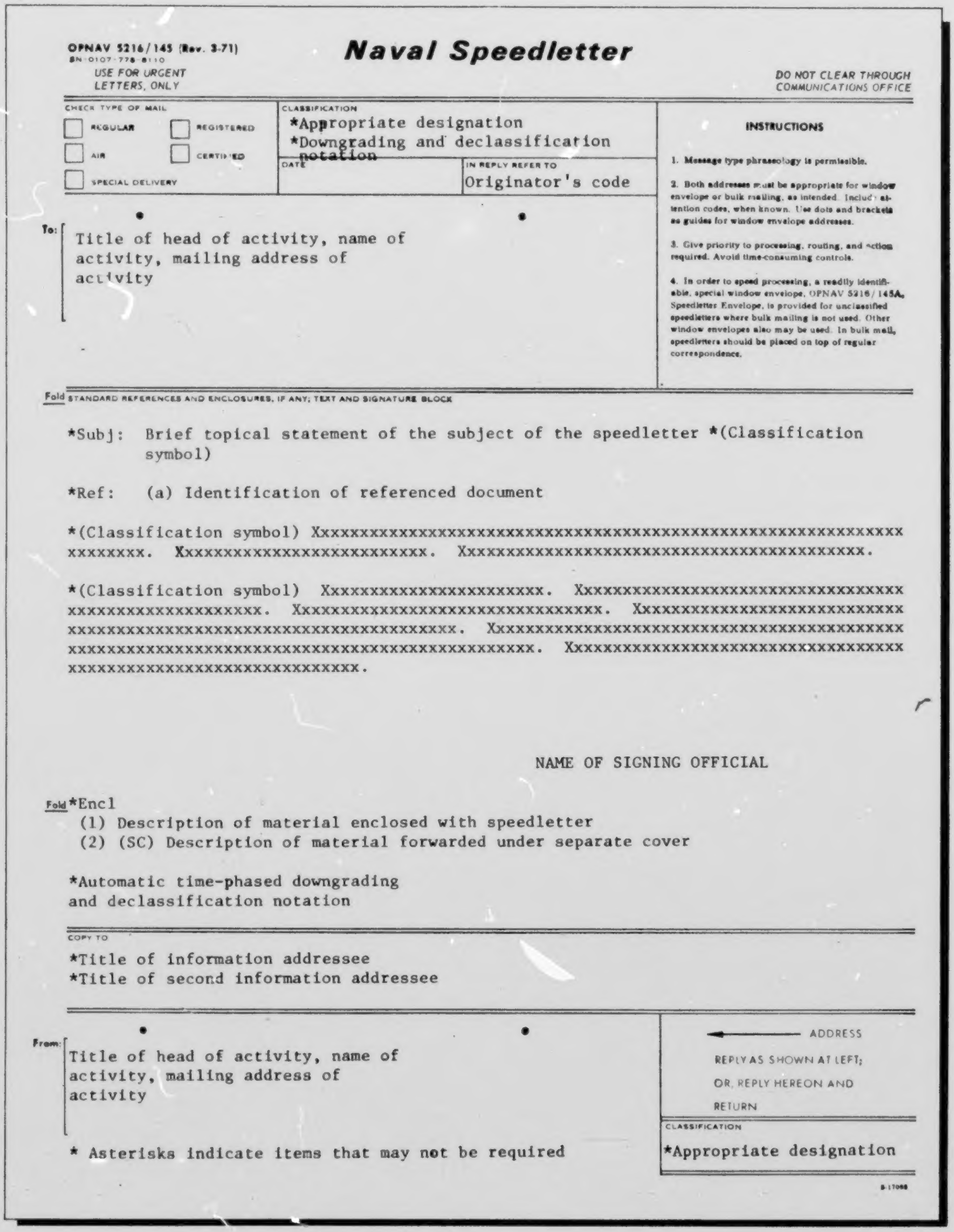

OPNAV 5216/145 (Rev. 3-71)
SN-0107-778-8110
USE FOR URGENT
LETTERS, ONLY

## Naval Speedletter

DO NOT CLEAR THROUGH
COMMUNICATIONS OFFICE

CHECK TYPE OF MAIL
☐ REGULAR ☐ REGISTERED
☐ AIR ☐ CERTIFIED
☐ SPECIAL DELIVERY

CLASSIFICATION
*Appropriate designation
*Downgrading and declassification notation

DATE

IN REPLY REFER TO
Originator's code

To: Title of head of activity, name of
activity, mailing address of
activity

INSTRUCTIONS

1. Message type phraseology is permissible.

2. Both addresses must be appropriate for window envelope or bulk mailing, as intended. Include attention codes, when known. Use dots and brackets as guides for window envelope addresses.

3. Give priority to processing, routing, and action required. Avoid time-consuming controls.

4. In order to speed processing, a readily identifiable, special window envelope, OPNAV 5216/145A, Speedletter Envelope, is provided for unclassified speedletters where bulk mailing is not used. Other window envelopes also may be used. In bulk mail, speedletters should be placed on top of regular correspondence.

Fold STANDARD REFERENCES AND ENCLOSURES, IF ANY; TEXT AND SIGNATURE BLOCK

*Subj: Brief topical statement of the subject of the speedletter *(Classification symbol)

*Ref: (a) Identification of referenced document

*(Classification symbol) Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

*(Classification symbol) Xxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

NAME OF SIGNING OFFICIAL

Fold *Encl
(1) Description of material enclosed with speedletter
(2) (SC) Description of material forwarded under separate cover

*Automatic time-phased downgrading
and declassification notation

COPY TO
*Title of information addressee
*Title of second information addressee

From: Title of head of activity, name of
activity, mailing address of
activity

← ADDRESS
REPLY AS SHOWN AT LEFT;
OR, REPLY HEREON AND
RETURN

CLASSIFICATION
*Appropriate designation

* Asterisks indicate items that may not be required

S-17068

95.28

Figure 24-2.—Naval speedletter form.

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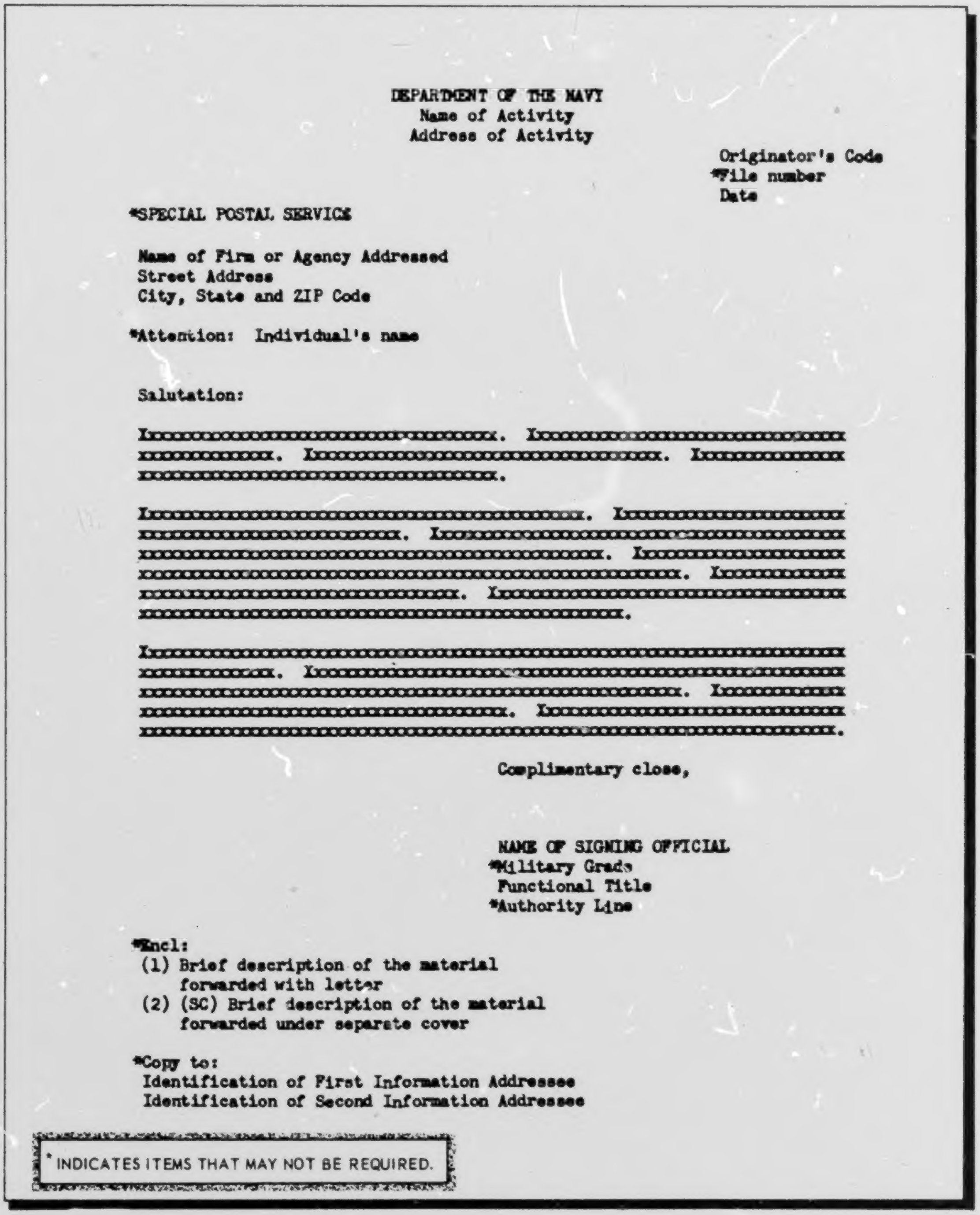

DEPARTMENT OF THE NAVY
Name of Activity
Address of Activity

Originator's Code
*File number
Date

*SPECIAL POSTAL SERVICE

Name of Firm or Agency Addressed
Street Address
City, State and ZIP Code

*Attention: Individual's name

Salutation:

Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx. Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx.

Complimentary close,

NAME OF SIGNING OFFICIAL
*Military Grade
Functional Title
*Authority Line

*Encl:
(1) Brief description of the material forwarded with letter
(2) (SC) Brief description of the material forwarded under separate cover

*Copy to:
Identification of First Information Addressee
Identification of Second Information Addressee

* INDICATES ITEMS THAT MAY NOT BE REQUIRED.

95.31

Figure 24-3.—Business form letter.

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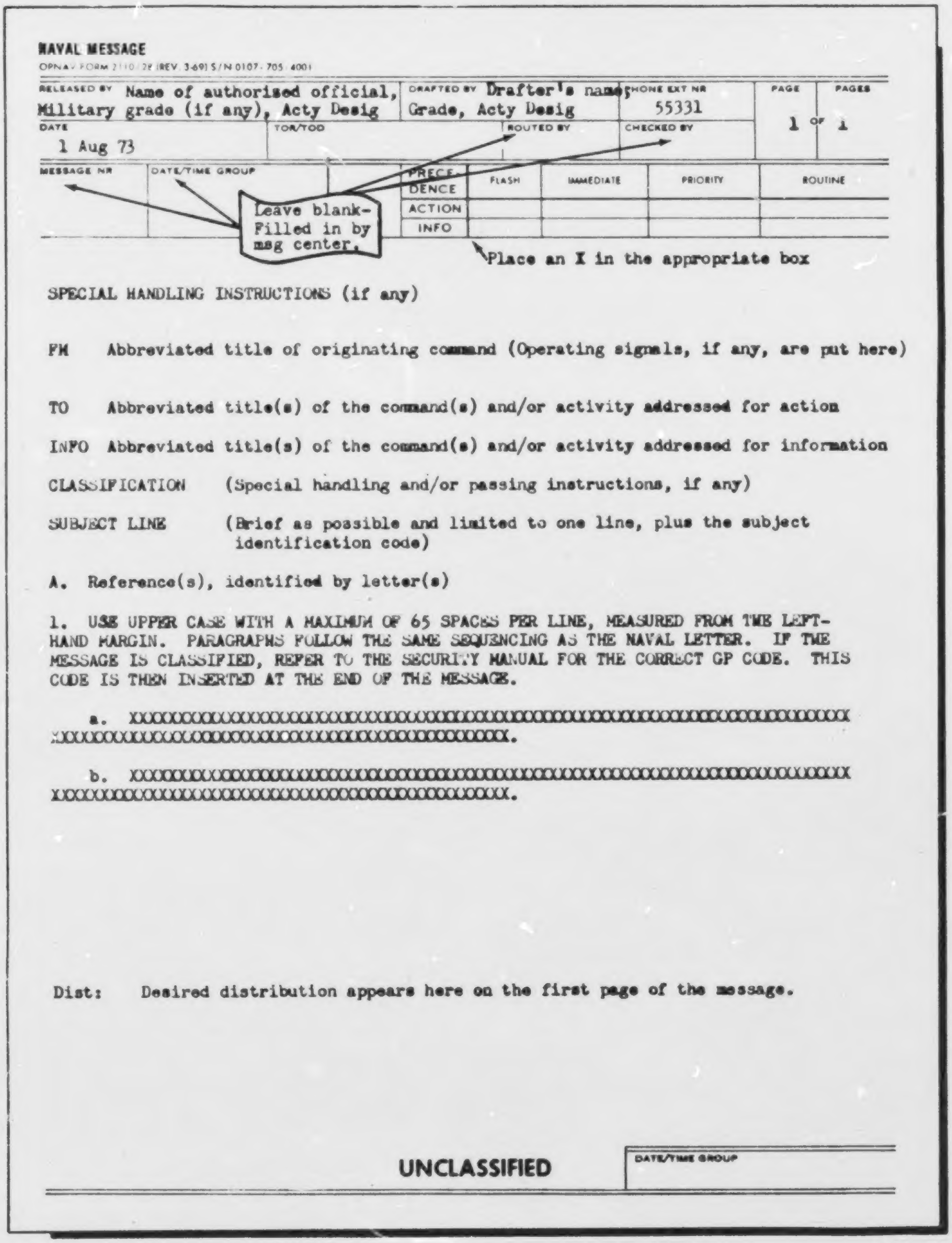

**NAVAL MESSAGE**

OPNAV FORM 2110/28 (REV. 3-69) S/N 0107-705-4001

| | | | | |
|---|---|---|---|---|
| RELEASED BY Name of authorised official, Military grade (if any), Acty Desig | DRAFTED BY Drafter's name, Grade, Acty Desig | PHONE EXT NR 55331 | PAGE 1 | PAGES OF 1 |
| DATE 1 Aug 73 | TOR/TOD | ROUTED BY | CHECKED BY | |

| MESSAGE NR | DATE/TIME GROUP | | PRECEDENCE | FLASH | IMMEDIATE | PRIORITY | ROUTINE |
|---|---|---|---|---|---|---|---|
| | | | ACTION | | | | |
| | | | INFO | | | | |

Leave blank-Filled in by msg center.

Place an X in the appropriate box

SPECIAL HANDLING INSTRUCTIONS (if any)

FM Abbreviated title of originating command (Operating signals, if any, are put here)

TO Abbreviated title(s) of the command(s) and/or activity addressed for action

INFO Abbreviated title(s) of the command(s) and/or activity addressed for information

CLASSIFICATION (Special handling and/or passing instructions, if any)

SUBJECT LINE (Brief as possible and limited to one line, plus the subject identification code)

A. Reference(s), identified by letter(s)

1. USE UPPER CASE WITH A MAXIMUM OF 65 SPACES PER LINE, MEASURED FROM THE LEFT-HAND MARGIN. PARAGRAPHS FOLLOW THE SAME SEQUENCING AS THE NAVAL LETTER. IF THE MESSAGE IS CLASSIFIED, REFER TO THE SECURITY MANUAL FOR THE CORRECT GP CODE. THIS CODE IS THEN INSERTED AT THE END OF THE MESSAGE.

a. XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX.

b. XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX.

Dist: Desired distribution appears here on the first page of the message.

UNCLASSIFIED

DATE/TIME GROUP

31.47(165C)

Figure 24-4.—Naval message form.

and in the name of the originator. Usually the commanding officer is the releasing officer, but he may delegate releasing authority if he wishes.

## MESSAGE FORMAT

With a few exceptions, military messages sent by electrical telecommunications are arranged according to a standard joint form called the BASIC MESSAGE FORMAT. The form is substantially the same whether the message goes by radiotelegraph, radiotelephone, manual teletypewriter, or by automatic tape equipment. This is true even though the format exists in four versions–one adapted to the special requirements of each of the primary transmission media. Here we will study the radiotelegraph message format, the one of first and most immediate importance.

Communications requiring expeditious delivery normally are prepared for transmission as brief, concise messages. They contain three principal parts: HEADING, TEXT, and ENDING. On the message form, the classification assigned or the abbreviation UNCLAS is typed or stamped in the same manner as for the naval letter.

The heading of a naval message includes the following components: DATE-TIME GROUP, PRECEDENCE, ORIGINATOR, ACTION ADDRESSEE, and INFO ADDRESSEES (INFORMATION ADDRESSEES). The form of the message and its transmission requirements dictate which components, elements, and contents will be used in the heading. Figure 24-4 shows an example of a message blank. This is the form on which the original message is prepared when forwarded to communications for transmission.

### Date-time Group

The date-time group is expressed in six digits and a time zone suffix, plus an abbreviated month and a two digit year (190800Z JUL 72). The first pair of digits denotes the date of the month; the second pair, the hour; the third pair, the minutes; followed by the capitalized letter which indicates the time zone. Normally, the date time group is the time the originator delivered the message to the communications center for transmission. The group is assigned and inserted by the center.

### Precedence

The precedence assigned to a message is determined by the subject matter of the text and the time factor involved. The assignment is the responsibility of the originator. There are four precedence categories used to specify the relative order in which messages are to be handled–FLASH, IMMEDIATE, PRIORITY, and ROUTINE. These categories indicate:

- *To the originator:* The required speed of delivery of the message to the addressee.

- *To communication personnel:* The relative order of message processing, transmission, and delivery.

- *To the addressee:* The relative order in which to note and/or take necessary action on the message.

Multiple address messages having both action and information addressees may either be assigned a single precedence, in which case it indicates the precedence for the addressees, or they may be assigned two precedences, one for all action addressees and a lower precedence for all information addressees.

Definitions of the four precedence categories are:

FLASH (Z)–Reserved for initial enemy contact reports or special emergency operational combat traffic. FLASH messages are hand carried, processed, transmitted, and delivered in order received ahead of all other messages. Brevity is mandatory. (Time standard: not fixed. Handled as fast as humanly possible with an objective of less than 10 minutes.)

IMMEDIATE (O)–Reserved for messages relating to situations which gravely affect the security of national/allied forces or populace and which require immediate delivery to the addressee(s). (Time standard: 30 minutes to 1 hour.)

PRIORITY (P)–Reserved for messages which require expeditious action by the addressee(s) and/or furnish essential information for the conduct of operations in progress when ROUTINE precedence will not suffice. (Time standard: 1 to 6 hours.)

ROUTINE (R)–Reserved for all types of messages which are not of sufficient urgency to justify a higher precedence, but must be delivered to the addressee(s) without delay. (Time standard: 3 hours to start of business the following day.)

## PRESRELS

The largest percent of message traffic which you will be required to prepare for transmission will be "PRESRELS." PRESREL is the standard Navy communications abbreviation for a message news release.

Most news releases with the dominant element of immediacy are hand delivered to local media from shore activities and ships in port. However, when an important story breaks at sea, or you have a news release originating from a shore activity of immediate interest other than local, it is imperative that it reaches the news media by the fastest means available. News releases of this type are normally transmitted by message to the nearest naval district headquarters for dissemination to local media.

For additional information on the preparation of messages (style, punctuation, symbols, abbreviations, etc.) consult the communications department.

## THE NAVY DIRECTIVES SYSTEM

Most of the directives concerning the public affairs field are issued by the Chief of Information or the Secretary of the Navy. However, there are numerous Navy directives issued by the bureaus, systems commands, and offices of the Navy Department that might affect your work from time to time.

Fleet, force, and type commanders and district commandants also issue directives to subordinate commands. In addition there are the local directives of your own ship or station. All of these are numbered according to the same system to which the instruction *Navy-Marine Corps Standard Subject Classification System,* SECNAVINST 5210.11 (current series), is the key.

## PURPOSE OF THE SYSTEM

The use of this single Navywide numbering system for directives enables each naval activity receiving directives to:

- Group directives by subjects and combine related subjects.

- Distinguish between directives of a continuing nature and those of a brief duration.

- Obtain complete sets of instructions upon activation or commissioning.

- Determine by use of periodic checklists, the current status and completeness of its set of directives.

- Determine, by use of subject indexes, what directives are in effect on a subject.

- File directives (or keep them in a binder) and describe them as references by one easy method.

- Use the same numbering system for correspondence files as for directives.

## TYPES OF DIRECTIVES

In format, Navy directives are naval form letters, except of course the occasional notice that is sent as a message. SECNAV Instruction 5215.1 (The Navy Directives System) provides for three types of directives.

INSTRUCTIONS contain information on a continuing nature or require continuing action, or action which must be taken but cannot be completed in less than 6 months. An instruction has continuing reference value and is effective until the originator cancels it.

NOTICES are directives of a one-time nature, or those which contain information or action applicable for a brief time only (usually 6 months or less, but in no case more than one year). A notice has the same force and effect as an instruction but does not have permanent reference value. It therefore contains a paragraph which indicates when it shall be canceled. When the exact length of time a notice is to remain in effect cannot be determined at the time of issuance, the specific date for record purposes is set far enough in the future to allow all necessary use of the notice.

Both instructions and notices are used to prescribe or establish policy, organization, methods, or procedures. Any activity may issue them to personnel, commands, or activities under its judisdiction.

CHANGE TRANSMITTALS are used to transmit changes to instructions and notices. Each transmittal describes the nature of the change it transmits, and gives directions for making them.

## SUBJECT CLASSIFICATION SYSTEM

*The Navy-Marine Corps Standard Subject Classification System* contains a list of numerical subject classification codes, composed of 13 major subject groups. Each of these major subject groups is designated by a 4 or 5 digit numeric code. The major groups are:

1000-1999–Military Personnel
2000-2999–Communications
3000-3999–Operations and Readiness
4000-4999–Logistics
5000-5999–General Administration and Management
6000-6999–Medicine and Dentistry
7000-7999–Financial Management
8000-8999–Ordnance Material
9000-9999–Ship Design and Ships' Material
10000-10999–General Material
11000-11999–Facilities and Activities Ashore
12000-12999–Civilian Personnel
13000-13999–Aeronautical and Astronautical Material

These major subject groups are subdivided into primary, secondary, and sometimes tertiary breakdowns. Primary subjects are designated by the last three digits (the hundred group) of the code number. For example, in the public affairs field, most correspondence falls within the 5700 series. The major headings applicable to you within the series are:

| | |
|---|---|
| 5720 | Public Relations |
| 5721 | Speeches |
| 5722 | Exhibits |
| 5723 | Guest Cruise Program |
| 5724 | Fleet Home Town News Program |
| 5725 | Reserve Program |
| 5726 | Community Relations |
| 5727 | Press Relations |
| 5728 | Audio and Visual (Motion and Still pictures, Radio and Television) |

## PUBLIC AFFAIRS FILES

The success of any file system can be measured by the filer's ability to file material correctly where it can be located promptly by anyone in the office. The filing must also be kept current and not allowed to age in a "to-be-filed-later" basket.

The amount and variety of files kept by your office will depend on the mission of the command and the tasks handled by your office.

Since information is often needed without warning and without delay, an incomplete file or one into which documents have been thrown without sorting into chronological or other order may be as useless as none at all. The system must be uniform, and everybody in the office should be acquainted with it. Generally, your files will contain:

- Records of the command's past and present public affairs activities, including correspondence and material regarding future events; and
- Reliable, up-to-date reference material that will enable the staff to do its work more efficiently.

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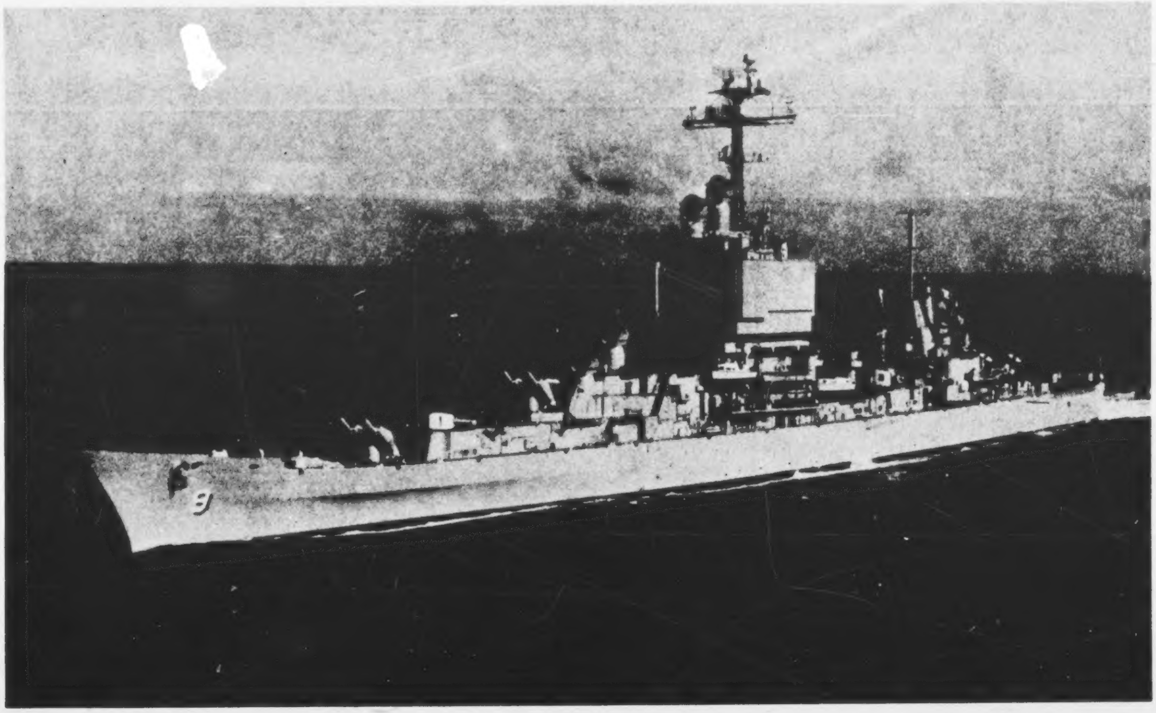

134.82-9

**Figure 24-5.—A picture of a ship underway is best for public affairs use such as in information kits.**

The following files are considered essential, even for a small public affairs office:

## COMMAND FILES

The command file contains reference material concerning the command, including a command history and statistics; biographies of the CO, XO, and other senior personnel of the command; records of change of command ceremonies; and related photographs.

The command history contains a brief, clearly written resume of the command's mission and activities since it was commissioned. Interesting statistics on the command are useful.

Photographs are always in demand. If the command is a ship, photos usually feature scenes of the vessel underway, preferably three-quarter aerial bow shots. See figure 24-5.

At shore installations, photos usually feature general scenes of points of interest around the command.

When the command is an aircraft squadron, photos usually feature representative pictures of its planes in flight (figure 24-6) and general scenes of squadron structures such as hangers and other points of interest.

Like the command history, biographical sketches of the commanding and executive officers, or other senior officers, should be brief and clearly written. Seldom should they exceed two pages of double-spaced typewritten copy. The sketches should feature pertinent and interesting facts from the officers' careers.

Most biographies and histories are written in chronological order, beginning with the commissioning date and continuing until the present. However, it is sometimes a good practice to write histories and biographies using the inverted pyramid structure, with the most important facts at the beginning. This enables newsmen to decide what facts are more important than others if they are unfamiliar with the Navy.

Some public affairs offices, especially in aviation commands, also maintain biographies of

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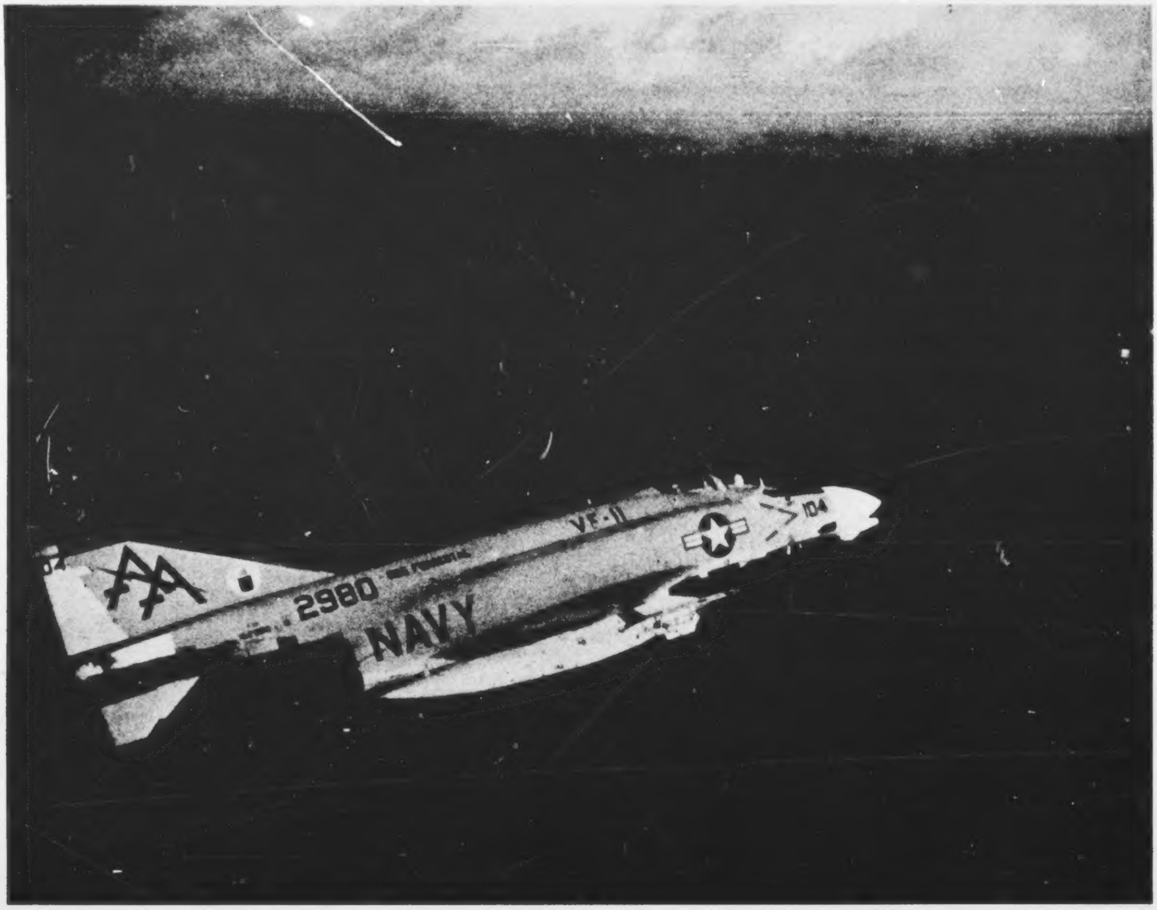


3.111

Figure 24-6.—Aircraft photographs for public affairs purposes should be in-flight and easily recognizable.

all officers serving on the staff or in the command. Where this is required, it is not necessary to have written versions of the biographies on file. A completed copy of the officer biography form (NAVPERS 979) on each officer is usually sufficient. These forms may be ordered from normal supply channels and filled out by the officers when reporting aboard.

Maintain photos along with the biographies when possible. Usually a 4 X 5 head and shoulders shot will satisfy the needs of most news media. However, you will need 8 X 10 double-weight mattes for the TV people. It is very important that these photo files are kept current as far as promotions, transfers and so forth are concerned.

One of the primary uses of the material contained in the command file is for the preparation of media information kits.

## MEDIA RELATIONS FILE

The media relations file contains a listing—with addresses and telephone numbers—of all media in the local area, statistics about them, and the names, addresses, and phone numbers of key personnel. It also includes information regarding deadlines, broadcast times, and special requirements for copy and photos. Some commands divide their media list into cases. For example, List #1 would be local commercial media; List #2, local military media, and so forth. Chapter 3 of this manual contains a complete study on media relations. Refer to chapter 3 when setting up your media relations file.

## COMMUNITY RELATIONS FILE

The community relations file is necessary for PAOs planning community relations programs. It contains the names, addresses and phone numbers of civic leaders and community groups with which the command maintains contacts. Also, it should contain a study of the community, including pertinent facts, and so forth. See appropriate section in chapter 22 of this manual.

## PROJECT FILE

A project file is a file of past, present, and future projects involving the command. It concerns such special events as open houses, military parades and ceremonies, holiday observances, dependents' cruises and all other projects listed under the Special Events portion of chapter 22. A separate file for each should be maintained.

It is important that files be kept on the paperwork and planning that go into each special event. This information can be put to good use as reference material later when a similar event is scheduled.

## FORCES AND SERVICES FILE

The forces and services file contains photographs of, and fact sheets on, the Navy Department, the district, fleet, force, or type command to which your command is attached, and military VIPs. It also contains information of reference value concerning the Army, Air Force, Marine Corps, and Coast Guard. This file provides good background material that can be tied in with stories regarding your command.

## SPEECH FILE

The speech file contains copies of all prepared speeches and other presentations delivered by the officer in command or other officers of the staff. It also contains "canned" presentations on the command and all sorts of background material for future speeches. All large commands and staffs maintain a good speech reference file which is used quite frequently by officers on the staff.

## FUTURE FILE

The future file contains a current listing of all events that have been scheduled or planned for the future, such as an open house, change of command, etc. The future file is discussed in more detail in chapter 4.

## MATTERS PENDING FILE

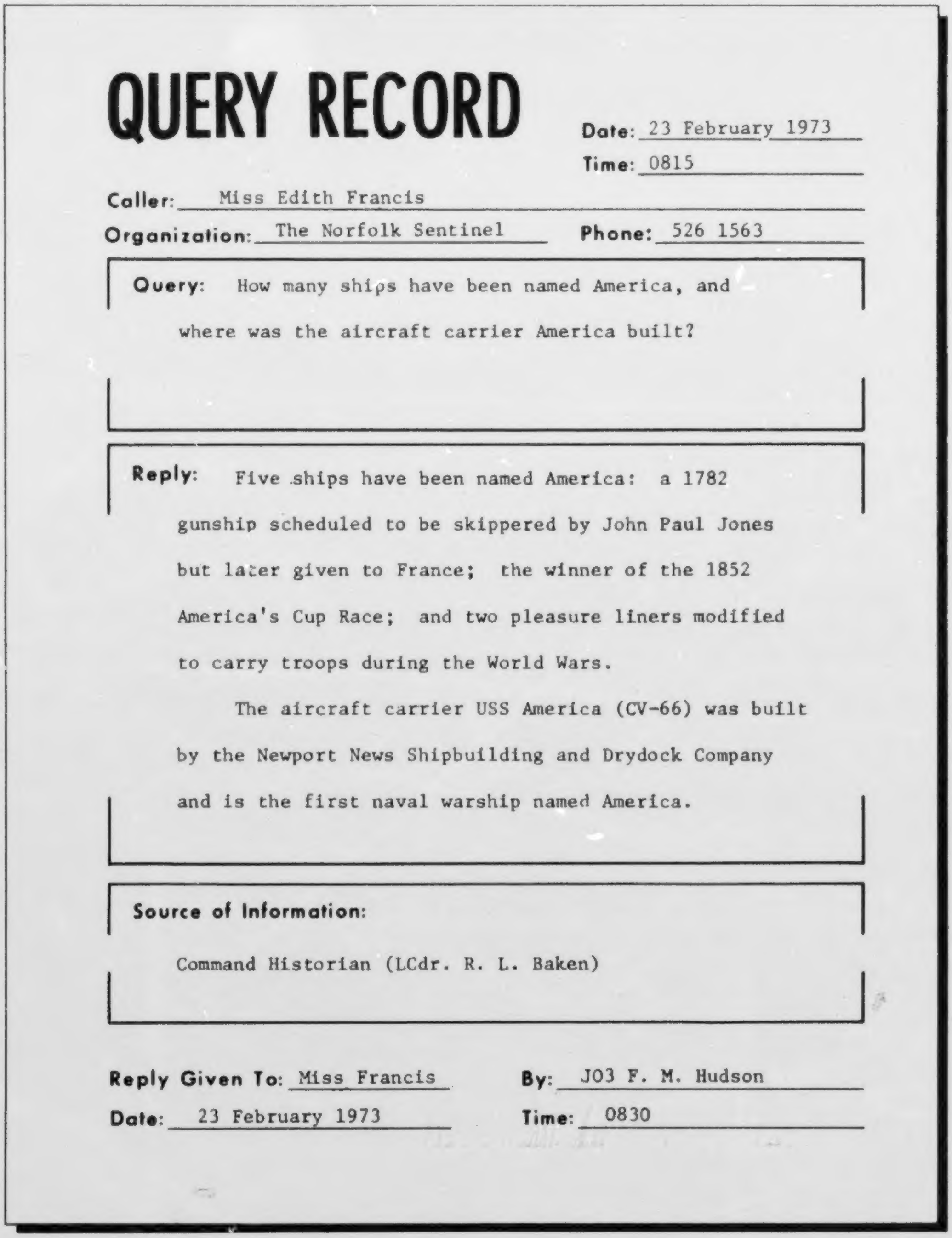
The matters pending file contains notes and reminders on pending ideas that may be useful eventually for news releases, feature stories, news twists for special events, and other public affairs activity. The file also contains reminders on matters to bring up at staff meeting, conferences, and consultations with the commanding officer.

## CORRESPONDENCE AND MEMOS

In many commands, all official correspondence is filed centrally, in one location. In others, files are decentralized. Each department or office is responsible for maintaining its own files on subjects under its cognizance.

Regardless of where correspondence dealing with public affairs is filed, you should become acquainted with the filing system. You should be able to locate correspondence immediately when it is needed, whether it is located in your office or in the central files.

You should keep two copies of all outgoing correspondence originated by your office and signed by the public affairs officer: one in the master outgoing correspondence file, and one in the particular related subject or project file. If the correspondence is originated by your office, but signed by the officer in command or authenticated by another officer on his staff, you should maintain one copy in the appropriate file.



## QUERY RECORD

**Date:** 23 February 1973
**Time:** 0815
**Caller:** Miss Edith Francis
**Organization:** The Norfolk Sentinel **Phone:** 526 1563

**Query:** How many ships have been named America, and where was the aircraft carrier America built?

**Reply:** Five ships have been named America: a 1782 gunship scheduled to be skippered by John Paul Jones but later given to France; the winner of the 1852 America's Cup Race; and two pleasure liners modified to carry troops during the World Wars.

The aircraft carrier USS America (CV-66) was built by the Newport News Shipbuilding and Drydock Company and is the first naval warship named America.

**Source of Information:**

Command Historian (LCdr. R. L. Baken)

**Reply Given To:** Miss Francis **By:** JO3 F. M. Hudson
**Date:** 23 February 1973 **Time:** 0830

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Figure 24-7.—A sample query record sheet.

A copy of a piece of incoming correspondence should be maintained by the public affairs office if it directly affects a current or future project. If at all possible, get a duplicate made of all incoming correspondence concerning public affairs at your command. The more complete your files are, the smoother you can operate.

Correspondence routing and control are very important. Incoming correspondence and other paperwork first goes to the public affairs officer, who then routes it to other office staff members. If correspondence is routed to you for action, make sure you follow through on it without being told. If it is routed to you merely for information or filing, keep it moving. It should not gather dust in your incoming basket.

You might find yourself in a situation where you pick up and prepare incoming official public affairs mail for office routing. When incoming mail is received, attach a routing slip and get it into the PAO's or senior JO's incoming basket as soon as possible.

## ALIBI FILE

The alibi file contains carbon or "alibi" copies of all written material released to the news media. It also contains Query Records (see figure 24-7) of information released orally. In addition, this file includes approval and release slips for controversial material on which security clearance was required. The approval or release slips are attached directly to the alibi copy. In other words, this file is a record of what was released together with the authroity for the release. Should a release be questioned later, the PAO can justify the action he took from material in the alibi file.

## CLIPPINGS FILE

The clippings file contains clippings and tearsheets of stories that have been released and have appeared in print. The clippings should be mounted neatly and kept up to date. They are frequently routed to the commanding officer, department heads, or other interested officers, then returned to the public affairs office for permanent filing. This file is useful in evaluating the effectiveness of public information program and in planning other programs. It often indicates how many releases are being used.

Normally, a public affairs office has subscriptions to all local printed media to which material is frequently released. One of your first tasks after reporting to the office each morning might be to screen and clip the daily papers for articles about your command, or for that matter, any story concerning the Navy which might be of value in carrying out your public affairs program or be of interest to the CO.

## PHOTOGRAPHIC FILE

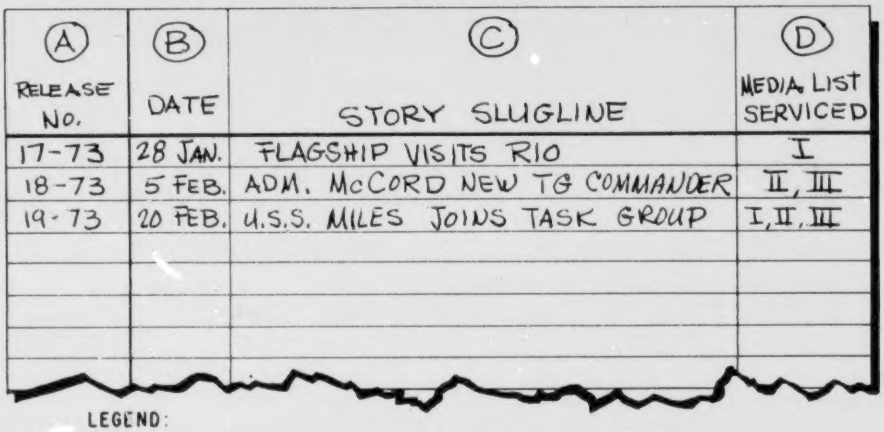
All negatives of "Official U.S. Navy Photographs" are normally retained by the ship or station photo lab for a period of time, then forwarded by the lab to the Naval Photographic Center (NPC), Washington, for permanent filing.

Frequently used negatives, such as those of the commanding officer, the command, etc., are retained by the local lab. Normally, a public affairs office has no need to maintain its own negative files. Filing negatives is the responsibility of the local lab or NPC.

Some offices order an extra print for their own files every time a photo release is made. Although this practice is necessary in some instances, in general, it is wasteful and is a duplication of the photo lab's files. Instead of keeping extra prints, captions with the assigned negative number of the photo used should be maintained. When required, you can order extra prints by referring to the proper negative number.

Maintaining negative numbers rather than prints applies only to news release photographs. You should always maintain an adequate supply of command photos to assemble several dozen media information kits when the need arises.

If it is necessary for your office to file extra prints of news release photos, they should be filed by release numbers rather than by subject. In cases where extra prints must be filed, for economy's sake, a contact print rather than an enlargement should be used. It is cheaper to file a small print in a negative preserver, with the negative number on the outside and a copy of the caption inside with the print, than to file an 8 X 10 inch photo.



| Ⓐ RELEASE NO. | Ⓑ DATE | Ⓒ STORY SLUGLINE | Ⓓ MEDIA LIST SERVICED |
|---|---|---|---|
| 17-73 | 28 JAN. | FLAGSHIP VISITS RIO | I |
| 18-73 | 5 FEB. | ADM. McCORD NEW TG COMMANDER | II, III |
| 19-73 | 20 FEB. | U.S.S. MILES JOINS TASK GROUP | I, II, III |
| | | | |
| | | | |
| | | | |
| | | | |

LEGEND:

Ⓐ This is the release number assigned to the story. How releases are numbered is covered in Chapter 4.

Ⓑ This is the date the story is released.

Ⓒ This is the story's slugline. It describes the story's subject in a few words.

Ⓓ This column indicates the news media to which the release was distributed.

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Figure 24-8.—A sample news release log sheet.

Every office also accumulates a number of miscellaneous pictures during the course of business. If these pictures can be used in some way in the future, they should be filed. If there is no possible use for them, they should be discarded. When filing miscellaneous pictures, file them under general subject headings ("Carrier Operations," "Sea Evolutions," "Men at Work," "Recreational Facilities," "Sports," and so forth). If identifying information concerning the scene and the people involved is available, file it with the picture.

## NEWS RELEASE LOG

Although there is no "official" method of recording news released from public affairs offices, each office must employ some method of registering its news releases. The simplest and most effective means is the News Release Log. An ideal news release log can be made by using an 8" X 10" ruled ledger which is stocked by most Navy supply rooms. Figure 24-8 shows a sample of a typical log and entries. The columns are lettered, and the information contained in each is described.

As you can see from studying figure 24-8, the News Release Log is a valuable record. In addition to giving you all the pertinent facts about the releases, it also enables you to keep track of releases disseminated. The log is indispensable as an aid in compiling reports required of most public affairs activities.

The log also facilitates the filing of alibi copy and photos, if your command follows the practice of filing release photos.

Alibi copy can be filed in consecutive order according to release number. If you ever have to look up an old release, consult the log first for the release number, and then look the number up in your alibi file. This also applies to photo release files. Pictures can be filed according to release number and the same method may be followed.

All entries in the log, of course, should be neat and legible. Pen and ink entries are preferable to pencil entries. Each JO who prepares a story or picture for release is reponsible for making the entry in the log himself.

**Some Filing Tips**

The main source of information concerning the Navy filing system is SECNAV Instruction 5211.3 series.

Here are a few tips to keep in mind:

File drawers should be labeled to describe their contents.

Each file folder should be neatly labeled.

Neither folders nor drawers should be allowed to become jam packed.

Make sure that material being filed corresponds with the folder label.

File papers facing forward, chronologically and with the latest date on top.

Use standard file fasteners rather than staples to bind papers.

File papers so that the edges do not protrude beyond the edge of the folder.

## PA OFFICE REFERENCE LIBRARY

Every public affairs office maintains certain official publications such as the *U.S. Navy Public Affairs Regulations*. These references are an absolute necessity. In addition, each office receives copies of instructions (mostly in the 5720 series) which involve public affairs or command evolutions. These publications and instructions must be kept up to date. As changes, additions, or deletions arrive, they must be entered. You may get the job occasionally. Make sure the entries are made promptly, neatly and correctly. If you delay the entries unnecessarily, the public affairs officer may find himself using outmoded or superseded material. This can be very embarrassing.

In addition to PA Regs, every PAO office is required to have:

- A standard dictionary. (Preferably, one dictionary for each desk.)

The following should be readily available to the public affairs staff, ideally in the public affairs office itself:

- *U.S. Navy Regulations.*
- *Department of the Navy supplement to the DOD Information Security Program Regulation* (OPNAV Instruction 5510.1 series).
- *Naval Orientation* (NAVTRA 16138 series).
- Standard World Atlas.
- Current *World Almanac.*
- Manual on protocol (if it is expected that the command will have distinguished visitors, especially foreigners).

To round out a good public affairs reference library, the following books and periodicals (including the manual you are now reading) are suggested:

- *Department of the Navy Correspondence Manual.*
- *Department of the Navy Publications and Printing Regulations.*
- *Writing Guide for Naval Officers* (NAVTRA 10009 series).
- *Dictionary of U.S. Military Terms for Joint Usage* (Short title: JD), JCS Pub-1, 1 Dec 1964, available through Navy supply channels.
- *Journalist 1 & C,* (NAVTRA 10295 series).
- *Manual of Naval Photography.*
- *Photographer's Mate 3 & 2,* (NAVTRA 10355 series).
- Photographer's Mate 1 & C, (NAVTRA 10375 series).
- *Illustrator Draftsman 3 & 2,* (NAVTRA 10469 series).

- *Lithographer 3 & 2,* (NAVTRA 10451-series)

- *Lithographer 1 & C* (NAVTRA 10454 series)

- An encyclopedia.

- *Roget's Thesaurus.*

- *Familiar Quotations, Bartletts.*

- Detailed maps of the command area (in addition to the atlas listed above).

- Fact Books (in addition to *World Almanac* listed above).

- *American Forces Radio and Television Broadcast Guide.*

- *Armed Forces News Style Guide.*

- Textbooks and style manuals of grammar, English usage, journalism, and public relations techniques.

- *House Magazine Directory.*

- *Writer's Market.*

- *Public Relations in Action* by Allen H. Center, McGraw-Hill.

- *A chronology of the U.S. Navy* by David M. Cooney, Franklin Watts.

- *The Ships and Aircraft of the United States Fleet,* U.S. Naval Institute.

- Periodicals, both Navy and commercially-published, on the Navy and current affairs of Navy interest. This includes monthly magazines, and ship or station newspapers from other commands.

- For ships visiting foreign ports and commands frequently visited by foreigners, a manual of protocol or etiquette and reference books on the culture, customs, and general and naval history of the countries concerned.

## OFFICE EQUIPMENT AND SUPPLIES

Furniture and supplies for public affairs offices are supplied by the command.

### EQUIPMENT

In addition to general office furniture and equipment such as typewriters, desks, and chairs, the public affairs office:

- Must have access to a copying machine, mimeograph or other duplicating machine, and a camera and photographic laboratory. Requirements or larger public affairs offices may make it necessary that one or all of these be part of their own facilities.

- May, depending on the demands made on the office, need one or more of the following: tape recorder, additional cameras, projectors, and screens for motion pictures and slides.

- Must have adequate commercial and internal telephones. For shore command public affairs offices, this is a first essential, since many calls are made and received daily, sometimes on an urgent basis.

### SUPPLIES

A well-organized office always has enough supplies on hand to operate efficiently. A good practice is to keep a running inventory of the supplies you use. After a while, you will know the average requirements for paper, stencils, correction fluid, file folders, pencils, notebooks, typewriter ribbons, scotch tape, film, staples, and the many other necessary office supplies. Whenever your stock runs low, order more. But do not wait until you are all out to place the order. You may run out of something right in the middle of an important job. Then it will be too late. Every JO in the office should know how the local supply system operates. Learn how to use supply catalogs and how to make out requisitions and printing requests.

## PREVENTIVE MAINTENANCE

You often hear the expression "preventive maintenance" in the Navy. It simply means taking care of your equipment properly and preventing any serious damage before it has a chance to occur.

The most important piece of equipment probably is your typewriter. Make sure you keep it in good operating condition. Keep the keys clean with a daily brushing and a few dabs of cleaning fluid. Use an occasional drop of oil to keep it running smoothly. Swab the cylinder with a bit of alcohol from time to time to prevent dirt streaks on the paper. Change the typewriter ribbon when necessary. Be sure your typewriter is properly placed on the desk, or secured to the well type of desk, so that it will not fall. In lifting a typewriter, grip it by its case, NEVER by its carriage. Keep the typewriter covered when not in use. A typewriter's worst enemies are dust and rubber particles left by erasures. To save trouble with rubber particles, move the typewriter carriage as far to the left or right as possible when making erasures. This way, the particles fall harmlessly on the desk, and not into the delicate mechanism of the typewriter.

Another very important piece of equipment, if you're being used primarily as a photojournalist, is your camera. Preventive maintenance on the various cameras was covered in chapter 13.

When it comes to office duplicating machines, the best preventive maintenance measure is to learn how to operate them properly. Never attempt to operate an unfamiliar machine. Read the manufacturer's instruction book and always ask someone to check you out. As far as maintenance and cleaning of office machines are concerned, the best rule again is to follow the manufacturer's instructions.In most cases, there will be a print shop at your command to do your duplicating chores. But, in some cases, you will be the "printer" as well as writer, typist, and so forth.

## USE OF OFFICIAL VEHICLES

Some commands will provide you a driver and a vehicle when you need transportation. Other commands will provide only the vehicle. Because of the nature of your work as a JO, it is almost a necessity that you get a Navy vehicle operator's license. The public affairs office is authorized use of official vehicles, both on an emergency basis (such as the need to get an important spot news release to a newspaper before its deadline) and on a routine basis (for such purposes as covering a story out of walking distance, meeting an official visitor at the airport and bringing him to the command, or escorting a media representative around the station).

## SECURITY

The security of the United States in general, and of naval operations in particular, depends partly upon safeguarding classified information. All hands, therefore, must become security conscious; security mindedness should become second nature.

## APPLICATION OF SECURITY

Not all Navymen are required to have a security clearance, but not having one does not relieve you of the requirement to safeguard any classified information you may possess. All persons having knowledge, possession, or control of classified information are fully responsible for its protection at all times.

As a Navy JO, your primary concern with classified material is to guard against security violations through Navy news releases.

Both public information and security are command responsibilities and often the command is confronted with contradictory alternatives–to keep the public informed and to keep classified information secure. The accommodation of the two competing values requires very delicate handling. Effective security is essential to protect information classified in the interests of national security. Since there is no censorship of the press, each command is responsible for safeguarding SECURITY AT THE SOURCE within their jurisdictions.

Violations of security regulations can bring heavy penalities under various espionage laws and other Federal statutes. Because of their complexity we cannot present in detail all the laws pertaining to security; instead, a summary is given of the penalties for various offenses.

Whoever obtains national security information, with the knowledge or belief that the information will be used to the injury of the United States or to the advantage of any foreign nation, may be fined up to $10,000 and imprisoned up to 10 years, or both. The same penalty is provided for losing or failing to report the loss of classified material.

Whoever delivers to a foreign government, or to any persons within a foreign country, any information or material relating to the national security with the intent or reason to believe that it is to be used to the injury of the United States, shall be punished by death, by imprisonment for any number of years, or for life.

In time of war, whoever obtains or attempts to obtain security information, with the intent of delivering the information to the enemy, shall be punished by death, by imprisonment for any number of years, or for life.

Unauthorized photographing or sketching of certain vital defense installations can result in a fine of $1000, one year in prison, or both.

Anyone disclosing to unauthorized persons any classified information concerning codes, cryptographic devices, or communication intelligence may be fined up to $10,000 and imprisoned up to 10 years or both.

Willful violation of Department of Defense regulations concerning the security of any property under the administration of the Department of Defense subjects the offender to a fine of up to $5,000, one year in prison, or both.

It is unlawful for any officer or employee of the United States to communicate to any person representing a foreign government, or to a member of any Communist organization, information classified as affecting the security of the United States. Offenders shall be punished by a fine of up to $10,000, imprisoned for up to 10 years, or both. Additionally, offenders are thereafter ineligible to hold any office or position of trust created by the constitution or laws of the United States.

## LANGUAGE OF SECURITY

Classified information is defined in the *Information Security Program Regulation,* DOD 5200.1-R, as "official information which has been determined to require, in the interest of national security, protection against unauthorized disclosure and which has been so designated."

CLASSIFIED MATERIAL is "any matter, document, product, or substance on or in which classified information is recorded or embodied." You can see that this latter definition allows for including such things as phonograph records, tape recordings, photographs, and other materials in addition to correspondence, publications, and other written and printed matter.

To CLASSIFY information means to determine that it needs special security measures, to place it in the classification category in which it will receive protection appropriate to its content, to mark it accordingly, and to notify interested commands of the classification assigned.

ACCESS to classified matter is the ability and opportunity to obtain knowledge or possession of classified information. An individual does not have access to classified information merely by being in a place where it is kept, provided the security measures which are in effect prevent him from gaining knowledge of possession of such classified information.

A CLEARANCE is an administrative determination by competent authority that an individual is eligible for access to classified information of a specific classification category. This action is normally taken by the commanding officer and is made a matter of record by a letter, a copy of which is placed in the person's service record. The highest level of classified matter to be handled is named, such as "for Confidential" or "through Secret." Eligibility for clearance is established by an investigation of the person's background, including his actions, his family, and his other associates, for a number of years (in some cases for his entire life). Because this investigation takes some time, commanding officers frequently give interim clearance, pending receipt of the investigation report. Interim clearance is given, of course, only when the person is needed at once for work with classified matter when it appears likely that the results of the investigation will be favorable.

NEED TO KNOW is the necessity for access to knowledge of, or possession of classified information in order to carry out official military or other governmental duties. Responsibility for determining whether a person's duties require that he possess or have access to classified information and whether he is authorized to receive it rests upon the possessor of the classified information and not upon the prospective recipient.

COMPROMISE is the known or suspected exposure of classified information or material to an unauthorized person.

To DOWNGRADE is to determine that classified information requires, in the interests of national security, a lower degree of protection against unauthorized disclosure than currently provided.

To UPGRADE is to determine that certain classified information requires, in the interests of national security, a higher degree of protection against unauthorized disclosure than currently provided.

DECLASSIFICATION is the determination that classified information no longer requires, in the interests of national security, any degree of protection against unauthorized disclosure, coupled with a removal or cancellation of the classification designation.

The definitions listed above are those considered most necessary to your understanding of security. Should you encounter other security terms which have not been explained in this section, refer to the *Information Security Program Regulation* DOD 5200.1-R or its Department of the Navy supplement OPNAV Instruction 5510.1 Series.

## SAFEGUARDING CLASSIFIED MATTER

Official information or material classified under the *Information Security Program Regulation* must be afforded the level of protection against unauthorized disclosure commensurate with the level of classification assigned under the varying conditions which may arise in connection with its use, dissemination, storage, movement or transmission, and destruction.

### Policy

The compromise of classified information presents a threat to the national security. The seriousness of that threat must be determined and appropriate measure taken to negate or minimize the adverse effect of such a compromise. Simultaneously, action must be taken to regain custody of the material and to identify and correct the cause of the compromise.

### Responsibility of Discoverer

Any person who has knowledge of the actual or possible compromise of classified information must immediately report the circumstances to a designated responsible official.

### Overall Program Responsibility

The head of each Department of Defense component is responsible for the establishment and maintenance of an Information Security Program, with adequate funding and sufficient experienced staff at all levels, designed to ensure effective compliance with the provisions of the *Information Security Regulation* throughout his component.

## CATEGORIES OF CLASSIFIED INFORMATION

The three categories of classified information, in descending order of importance, are: Top Secret, Secret, and Confidential.

TOP SECRET.–Top secret refers to that national security information or material which requires the highest degree of protection. The test for assigning Top Secret classification is whether its unauthorized disclosure could reasonably be expected to cause EXCEPTIONALLY GRAVE DAMAGE to national security, such as:

- Armed hostilities against the United States or its allies.
- Disruption of foreign relations vitally affecting national security.
- The compromise of vital national defense plans or complex crytologic and communications intelligence system.
- The revelation of sensitive intelligence operations.
- The disclosure of scientific or technological developments vital to national security.

SECRET.–Secret refers to the national security information or material which requires a substantial degree of protection. The test for assigning Secret classification is whether its unauthorized disclosure could reasonably be expected to cause SERIOUS DAMAGE to national security, such as:

- The disruption of foreign relations significantly affecting the national security.
- The significant impairment of a program or policy directly related to the national security.
- The revelation of a significant military plans or intelligence operations.
- The compromise of significant scientific or technological developments relating to national security.

CONFIDENTIAL.–Confidential refers to that national security information or material which requires protection. The test for assigning Confidential is whether its unauthorized disclosure could cause DAMAGE to national security.

### Restricted Data

The term RESTRICTED DATA is not a category of classification but is assigned because of the general subject of the documents. It applies to all data concerning (1) the design, manufacture, or utilization of atomic weapons; (2) the production of special nuclear material; or (3) the use of special nuclear material in the production of energy– unless such data or material have been declassified or removed from the category by the Atomic Energy Commission. Information marked Restricted Data is classified (Top Secret, Secret, or Confidential), according to the protection it should receive. It is declassified when the Atomic Energy Commission decides it may be published without undue risk to the defense and security of the Nation.

FORMERLY RESTRICTED DATA.–The term Formerly Restricted Data applies to classified information which (a) has been removed from the Restricted Data category by the Atomic Energy Commission, and (b) cannot be released to foreign nationals except under special international agreements.

### Official Use Only

Certain other official information, which is not within the purview of the rules for safeguarding information in the interests of national security may also require protection in accordance with law or in the public interest. Such information should be marked "For Official Use Only" as provided for in SECNAV Instruction 5570.2 series.

The most important thing for you to learn about the categories of classified matter at this time is that each category represents a degree of damage to the Nation that could be done by letting this material get into the hands of unauthorized persons. The category also determines how the material shall be handled and the measures used for its protection, as you will see later in this chapter.

## CLASSIFICATION MARKING

Each classified document, photograph, or other material must be conspicuously marked or stamped with the category of its classification. It is important to identify individually items of information which require protection and then to consider whether compromise of the document or material as a whole would create a greater degree of damage than compromise of the items individually. The classification of the document or material must be the classification that provides protection for the highest classified item of information or for the document or material as a whole, whichever is higher.

The purpose of marking required for classified material serves to record the proper classification, to inform recipients of the assigned classification, to indicate the level of protection required, to indicate the information that must be withheld from unauthorized persons, to provide a basis for derivative classification, and to facilitate downgrading and declassification actions. See figure 24-9.

Upon assignment of a classification category to information, it is immediately marked clearly and conspicuously on all documents and other material and parts thereof which contain classified information.

On documents the classification marking of TOP SECRET, SECRET, or CONFIDENTIAL is stamped, printed or written in capital letters (not typing alone) that are larger than those in the text of the document. When practicable, the markings are red in color. On other types of material, the classification marking is stamped, printed, written, painted, or affixed by means of a tag, sticker, decal, or similar device in a conspicuous manner. If marking is not physically possible on the material, written notice of the assigned classification is provided to recipients of the material.

## DOCUMENTS

TITLES AND SUBJECTS–Regardless of the overall classification of a classified document (except Central Intelligence Agency (CIA) originated documents), the originator assigned a title or subject classification. In all cases the initial of the classification assigned to a title, subject, abstract, index, term, or component, STANDING ALONE, is indicated in parentheses immediately following the item, using one of the following notations: (U), (C), (S), (TS). When appropriate the symbols (RD) or (FRD) are added for Restricted Data or Former Restricted Data. It is not necessary to assign one of these notations to the subject of a letter, endorsement, or memorandum of a transmittal if a statement is included indicating that they are unclassified upon removal of enclosures or basic material.

REFERENCED MATERIAL–Except as precluded by requirements of communications security, documents which refer to classified information need not bear the security markings of the referenced material if reference is made only by means such as file number, dates, date-time group, other identifying symbols, or subjects (provided the subject, standing alone, is not classified).

PARAGRAPHS–All classified documents, including correspondence and electrically transmitted messages, must be paragraph marked. When classifying paragraphs, the appropriate classification marking is placed in parentheses to the left of the paragraph immediately following the numerical designation or preceding the first word if the paragraph is unnumbered. If desired, the symbols (TS), (S), and (C) may be used. In the case of unclassified information the symbols (U) or FOUO), as appropriate may be used. When restricted data or formerly restricted data is involved, the symbols (RD) or (FRD) may be added bo the appropriate classification symbol.

When different items of information in one paragraph require different classification, but segregation into subparagraphs or separate paragraphs would destroy continuity or context, the highest classification required must be applied to that paragraph.

Whenever paragraph markings are impracticable, a statement must be included on the document or in its text identifying the parts of the document that are classified and their assigned classification, or an appropriate classification guide must be attached as part of the

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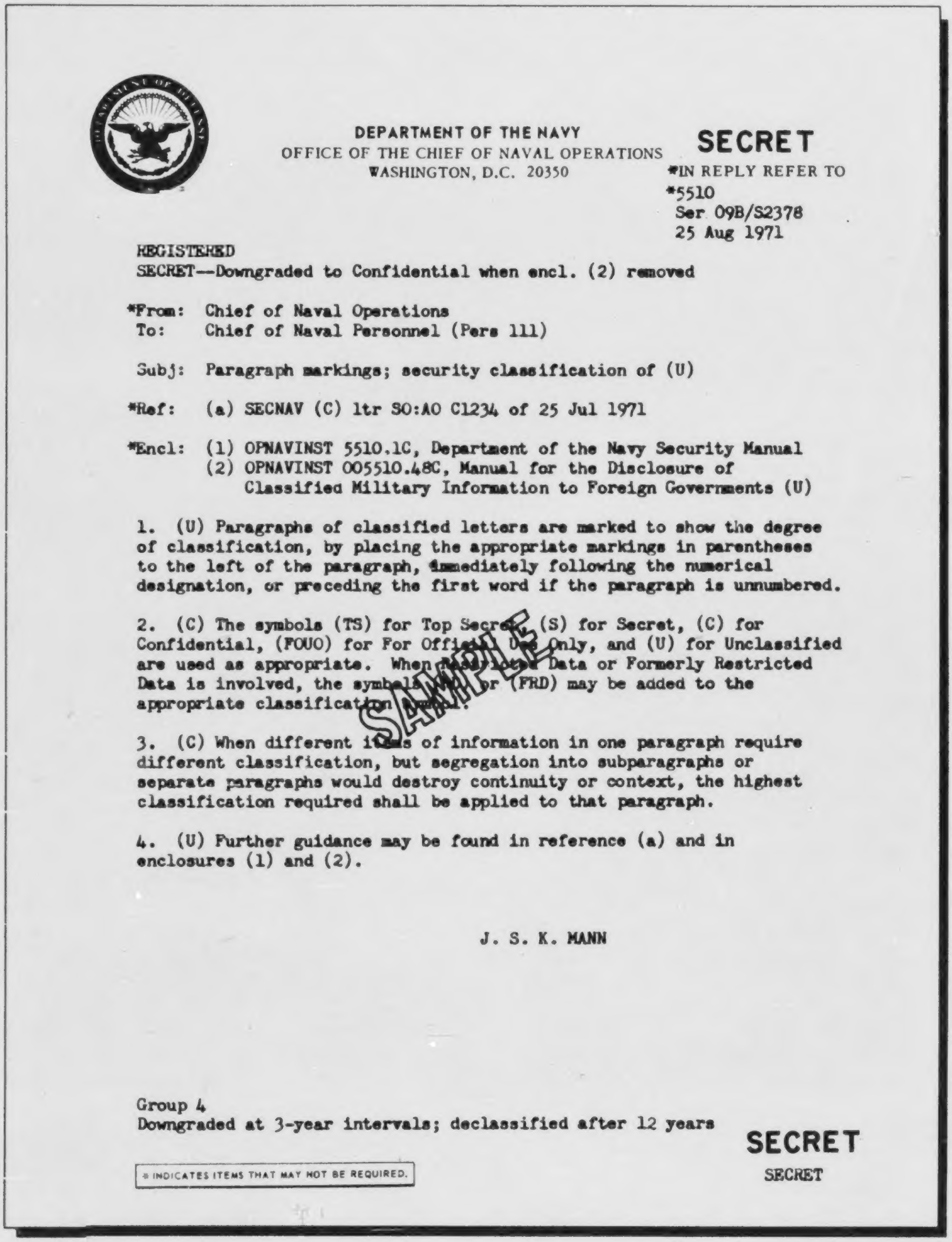

DEPARTMENT OF THE NAVY
OFFICE OF THE CHIEF OF NAVAL OPERATIONS
WASHINGTON, D.C. 20350

**SECRET**

*IN REPLY REFER TO
*5510
Ser 09B/S2378
25 Aug 1971

REGISTERED
SECRET--Downgraded to Confidential when encl. (2) removed

*From: Chief of Naval Operations
To: Chief of Naval Personnel (Pers 111)

Subj: Paragraph markings; security classification of (U)

*Ref: (a) SECNAV (C) ltr SO:AO C1234 of 25 Jul 1971

*Encl: (1) OPNAVINST 5510.1C, Department of the Navy Security Manual
(2) OPNAVINST 005510.48C, Manual for the Disclosure of Classified Military Information to Foreign Governments (U)

1. (U) Paragraphs of classified letters are marked to show the degree of classification, by placing the appropriate markings in parentheses to the left of the paragraph, immediately following the numerical designation, or preceding the first word if the paragraph is unnumbered.

2. (C) The symbols (TS) for Top Secret, (S) for Secret, (C) for Confidential, (FOUO) for For Official Use Only, and (U) for Unclassified are used as appropriate. When Restricted Data or Formerly Restricted Data is involved, the symbols (RD) or (FRD) may be added to the appropriate classification symbol.

SAMPLE

3. (C) When different items of information in one paragraph require different classification, but segregation into subparagraphs or separate paragraphs would destroy continuity or context, the highest classification required shall be applied to that paragraph.

4. (U) Further guidance may be found in reference (a) and in enclosures (1) and (2).

J. S. K. MANN

Group 4
Downgraded at 3-year intervals; declassified after 12 years

* INDICATES ITEMS THAT MAY NOT BE REQUIRED.

**SECRET**
SECRET

Figure 24-9.—A sample classified naval letter.

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document. When it is known that the prospective recipients of a document are in possession of an appropriate classification guide, reference to the guide in the body of the document may be made in lieu of attaching the guide.

### Photographs, Films and Recordings,

Photographs, films, including negatives, recordings, and their containers shall be marked in such a manner as to assure that any recipient or viewer will know that classified information of a specified level of classification is involved.

PHOTOGRAPHS–Negatives and positives shall be marked with the appropriate classification markings and kept in containers bearing conspicuous classification markings. Roll negatives shall be marked at the beginning and end of each strip and single negatives marked with the appropriate classification. Each photographic print shall be marked with the appropriate classification at the top and bottom of the face side and where practicable the center of the reverse side. Caution must be excercised when using self-processing film or paper to photograph or reproduce classified material, since the negative of the last exposure may remain in the camera. All component parts of the last exposure shall be removed and destroyed as classified waste or the camera shall be protected as classified material.

TRANSPARENCIES AND SLIDES–The applicable classification markings shall be shown on each transparency or slide. Other applicable markings, when practical, shall be shown on the border, holder or frame.

MOTION PICTURE FILMS–Classified motion picture films shall be marked at the beginning and end of each reel by titles bearing the appropriate classification. Such markings shall be visible when projected on the screen. Reels shall be kept in containers bearing conspicuous classification markings.

RECORDINGS–Recordings, sound or electronic, shall contain at the beginning and end a statement of the assigned classification which will provide adequate assurance that any listener or receiver will know that classified information of a specified level of classification is involved. The recording material and containers also shall be marked conspicuously.

## PREPARATION FOR TRANSMITTAL

Except for transmission locally within a ship or office, Top Secret, Secret, and Confidential matter must be enclosed in opaque, double sealed containers or envelopes. The inner container must be plainly stamped to show the classification of the material, and must be sealed so that any evidence of tampering can be readily detected. If the material is going to an activity outside the Department of Defense, the inner container must carry the complete address. The outer envelope bears only the customary addresses of the addressee and addressor. It should NOT show a classification marking or any other kind of data or mark which might invite special attention.

Classified written matter is folded or packed so that the text will not be in direct contact with the inner cover.

## TRANSMISSION OF CLASSIFIED MATTER

Transmission of TOP SECRET matter is limited to the following means only:

- United States Military personnel and Government civilian employees who have been cleared for access to Top Secret information. Personnel whose primary duties involve the transmitting or escorting of Top Secret material shall be specifically designated in writing.
- Within United States boundaries only, Department of Defense contractor employees who have been specifically designated and approved in accordance with the Department of Defense Industrial Security Manual.
- Armed Forces Courier Service (ARFCOS).
- Accompanied State Department diplomatic pouch.

- Electrical means when encrypted in a crypto-system approved for encryption of Top Secret information.

- Electrical means in unencrypted form over Protected Wireline Distribution Systems which have been approved by the Director. Defense Communications Agency or his designee.

Transmission of SECRET material may be effected by:

- Any of the means approved for the transmission of Top Secret, except that Secret material other than that containing cryptological information may be introduced into the ARFCOS only when the control of such material cannot otherwise be maintained in U.S. custody.

- Appropriately cleared U.S. military and civilian personnel.

- Appropriately cleared contractor employees for transmission within the 48 contiguous States and the District of Columbia and on flights between such areas and Alaska, Hawaii and U.S. Territories, or wholly within Alaska, Hawaii and U.S. Territories. In other areas, contractor employees may transmit Secret material, within national borders, only when it is necessary for the contractor employee in the performance of the contract, project or mission to remove the classified information from a United States Government activity. The material must remain in the employee's physical possession and custody at all times and not be stored outside of a United States Government activity.

- United States Postal Service registered mail within and between the 50 States and United States territories.

- Outside of the area described above, Secret material may be moved by United States Postal Service registered mail through Army, Navy or Air Force Postal Service facilities provided that the material does not at any time pass out of United States citizen control and does not pass through a foreign postal system.

Transmission of CONFIDENTIAL material may be effected by:

- Any means approved for the transmission of Secret material. However, United States Postal Service registered mail shall be used for Confidential only where indicated below.

- United States Postal Service certified or first class mail within United States boundaries. United States Postal Service registered mail shall be used for (1) Confidential material or NATO, SEATO and CENTO; (2) FPO or APO addressees; and (3) other addressees when the originator is uncertain that their location is within the United States boundaries. Use of return postal receipts on a case-by-case basis is authorized.

## STOWAGE

Classified material is stored only at locations where facilities are available for its secure stowage or protection, by means of which unauthorized personnel are prevented from gaining access thereto. When such material is not under direct observation of an authorized person, it is guarded or stored in a locked container or is given equivalent protection.

## DISPOSAL AND DESTRUCTION

Classified material shall be destroyed in the presence of an appropriate official by burning, melting, chemical decomposition, pulping, pulverizing, shredding, or mutilation sufficient to preclude recognition or reconstruction of the classified information, provided the head of the DoD component concerned, or his designee, has approved the method of destruction, except burning, as one which will preclude reconstruction of the material.

## Records of Destruction

Records of destruction are required for Top Secret and Secret material and shall be dated and signed by two officials witnessing actual destruction unless the classified material has been placed in burn bags for central disposal. In that case, the destruction record shall be signed by the witnessing officials at the time the material is placed in the burn bags.

## Classified Waste

Waste material such as handwritten notes, carbon paper, typewriter ribbons, etcetera, which contains classified information must be protected in a manner to prevent unauthorized disclosure of the information. Classified waste material shall be destroyed as soon as it has served its intended purpose by one of the methods described above, but a record of destruction and a witnessing official are not required.

## CHAPTER 25

# A SKETCH OF U.S. NAVAL HISTORY (1775-1973)

It has been emphasized in this manual that in order to write about Navy subjects, a Journalist must be able to interpret the Navy intelligently. An understanding of how and why the U.S. Navy was formed, a knowledge of some of its important battles and victories, and something about a few of its past outstanding leaders are all very important in the preparation of informational material, especially feature stories based on research.

But most important of all: YOU MUST BE FAMILIAR WITH THE BACKGROUND BEHIND THE NAVY'S CURRENT, PRIMARY MISSION–THE ROLE SHE PLAYS IN KEEPING THE PEACE. As far in our past as 14 February 1778 we see the value of warships just being on hand, or "showing the flag," to manifest national purpose and preserve the peace. On that date, John Paul Jones, in the Continental frigate *Ranger*, sailed into Quiberon Bay, France, flying the new stars and stripes. *Ranger's* 13-gun salute to a French squadron, traditional honors for a major monarchy, was answered by a nine-gun reply reserved for sovereign republics. The event meant more than an exchange of normal naval civilities; it signified France's recognition of American independence, not yet achieved. Since that day, nearly two centuries ago, the U.S. Navy has "shown the flag" in peace and war a countless number of times.

The Naval History Division, Office of the Chief of Naval Operations, as well as National Archives in Washington, D.C., is filled with volumes of records concerning every aspect of our Navy's history. To present here a comprehensive history of the Navy from its beginning in the Revolutionary War to now is neither possible nor necessary. However, we have selected several incidents from this recorded history, a knowledge of which we consider mandatory for a Navy Journalist. The first part of the chapter, which takes you through World War II, primarily concerns famous battles, events, and makers of naval tradition. The remainder of the chapter discusses the ways in which our nation has successfully employed seapower as a deterrent, as an instrument of diplomacy, protector of American interest abroad, and keeper of the peace. At no time in history has its decisive meaning sounded clearer across the seas than since World War II. Also, our Navy's role in Korea and Vietnam is discussed here.

### THE AMERICAN REVOLUTION

The Revolutionary War presents the only period in our history when we stood in desperate straits because of lack of imported strategic materials. However, because of the low state of efficiency of the usually invincible Royal Navy and the resourcefulness of the little American Navy and other Yankee mariners, General Washington was able to secure what he needed from beyond the seas.

Congress passed legislation on 13 October 1775 which brought the Continental Navy into existence (13 October 1775 is considered the official birthday of our Navy). "Washington's Fleet" of converted schooners in the fall and winter of 1775-76 captured some 35 ships from the British. This cargo went to sustain the Continental Army.

Also, in 1778, France, sympathetic from the first with the revolting colonies, openly entered the war on our side, and she was soon followed by Spain and Holland. British possessions in

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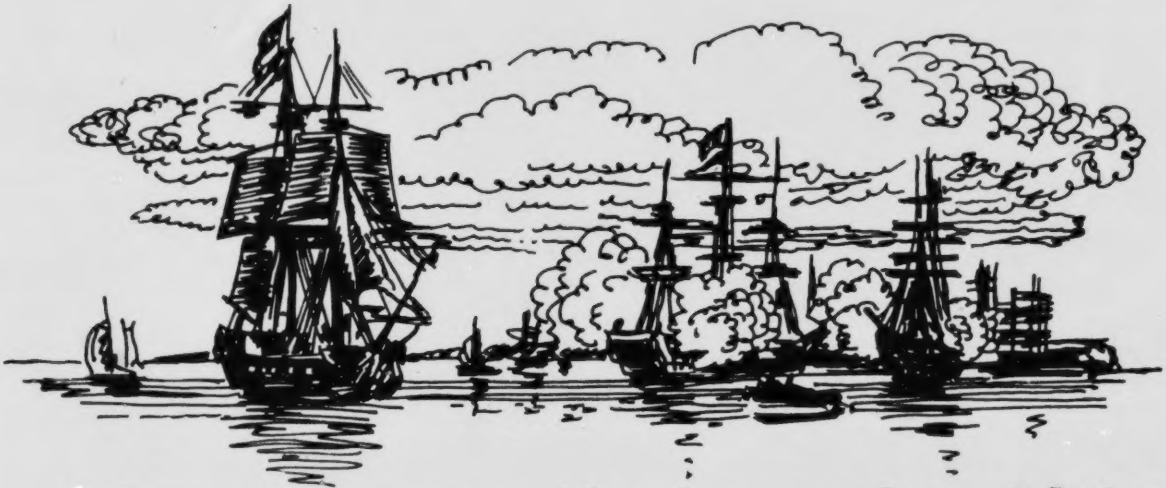

1778: "Ranger" receives first official salute to new Stars and Stripes.

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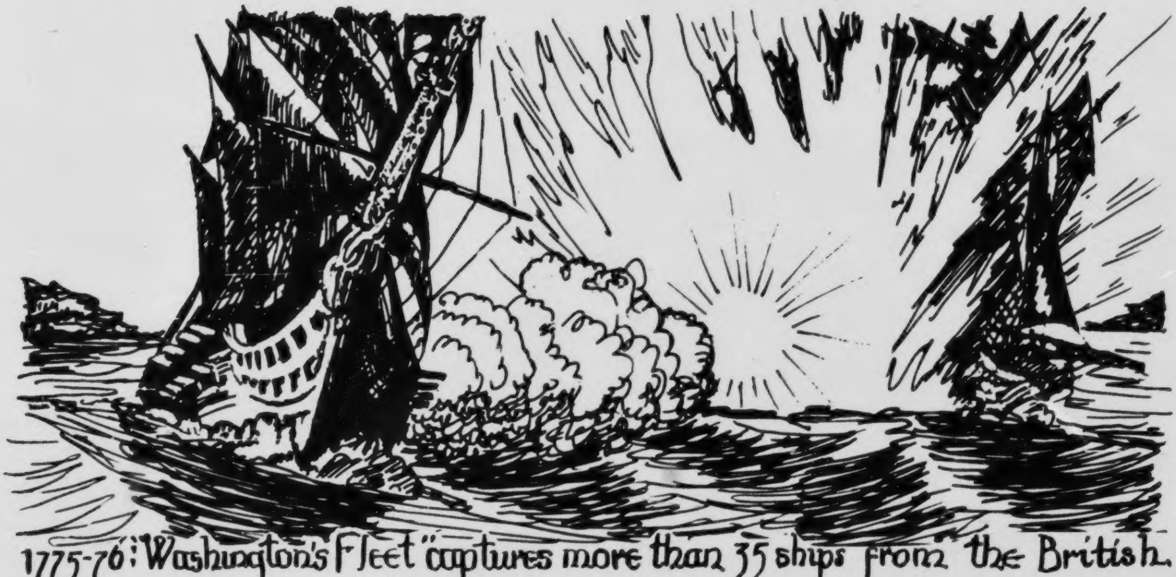

1775-76: Washington's Fleet" captures more than 35 ships from the British.

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every quarter of the world were attacked by the powerful French forces, and Britain's internal struggle against her colonies was transformed into a world war in which all the great maritime powers were engaged. The chief theater of naval activity was the West Indies, where British interests clashed with those of her enemies—France, Spain, and Holland.

Unlike the Navy of today, the Continental Navy that fought America's war for independence was small and weak and was further handicapped by coming into existence only after fighting had begun. In this makeshift force, two-thirds of the ships were converted merchantmen. The crews were drawn from merchant vessels, fishing craft, and even from the Army. In addition, there were State navies, but these vessels were small and were designed for river and harbor defense. Also, there were swarms of American privateers (privately owned craft outfitted for war), which engaged primarily in the capture of British prizes. But the American ships were pitifully few compared with the hundreds flying the ensign of the Royal Navy.

Emerging from this war was one of the Navy's greatest heroes—John Paul Jones. There were others, among them John Barry, Lambert Wickes, and Gustavus Conyngham. But Jones embodies all the attributes that a nation traditionally assigns to a great leader.

Of his many contributions to the Navy's great traditions, none stands out more conspicuously than his refusal to acknowledge defeat in the classic action between Jones' ship, the *Bonhomme Richard* and the British frigate *Serapis*. *Bonhomme Richard* was an old, converted merchant hull mounting about 40 guns, only six of which were 18-pounders. *Serapis* mounted 50 guns and was new and superior to *Bonhomme Richard* in maneuverability.

Upon firing the first broadside, two of Jones' 18-pounders burst, causing the rest to be abandoned. Several broadsides delivered at close range by *Serapis* soon reduced *Bonhomme Richard* to a critical state. Her hold was flooded; her heavy guns were out of commission; half the crew had been killed or wounded; her rudder and rigging had been shot away; and fires were fast approaching the magazine. At this point, the captain of the Serapis called to Jones, asking whether he had struck his colors. Though barely able to keep afloat, Jones thundered back his famous answer, "I have not yet begun to fight." These flighting words inspired his men with his own determined will to win.

After fighting for nearly 4 hours, the British surrendered. The spirit of the offensive, the will to victory, was never better demonstrated than by John Paul Jones. His immortal "I have not yet begun to fight" inspires Americans today as it did more than 190 years ago.

## QUASI WAR WITH FRANCE

After the Revolutionary War the fortunes of the Navy declined, and by 1785 its last ship had been sold. Little remained except fighting traditions. When the new Federal Constitution went into effect in 1789, the War Department was charged with both the Army and the Navy, a burden consisting of only a few hundred soldiers—and no ships or Marines.

John Paul Jones, disheartened by the Nation's disregard for its naval heroes, departed to pursue his career in Europe, where he eventually died. (More than a century later his country belatedly paid him honor by returning his remains to this country and placing them where they now lie in the crypt of the Naval Academy Chapel at Annapolis.)

The absence of naval strength soon proved disastrous because Barbary pirates began capturing our merchant ships and imprisoning their crews. In 1794 Congress authorized the building of six frigates to protect our interests. This was the beginning and keel of the modern U.S. Navy under the Constitution.

President Washington allocated the task of designing these ships to Joshua Humphreys, a Philadelphia Quaker, who thus became our first naval constructor. A technical genius, Humphreys exerted a tremendous influence upon the American Navy.

Humphreys drew up plans for the six famous frigates, the *United States, Constitution, Constellation, President, Chespeake,* and *Congress.* Two of these ships, the *Constitution* and the *Constellation,* are still afloat! The *Constitution* in still in commission!

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Enemies other than the Barbary pirates soon harassed the defenseless United States. Both France and England, then in a death struggle, began to plunder American merchantmen. While a treaty in 1795 with Great Britain relieved the friction with that country, our relations grew worse with France. Captures continued, and when French privateers began operating in American harbors, Congress was aroused and decided to take immediate and vigorous action.

The Navy Department was established (1798) and Benjamin Stoddert was appointed the first Secretary of the Navy. Again, as in the Revolutionary War, a fleet had to be created with war already in progress. Our small Navy, therefore, was immediately expanded; numerous naval officers were appointed for active duty; and recruiting officers in the principal ports along the Atlantic coast put on a drive for seamen. John Adams wrote a set of "Navy Regs" and the Marine Corps was formally organized. Although no actual declaration of war was made, Congress authorized the Navy to retaliate and seize armed French vessels within the jurisdictional limits of the United States or on the high seas.

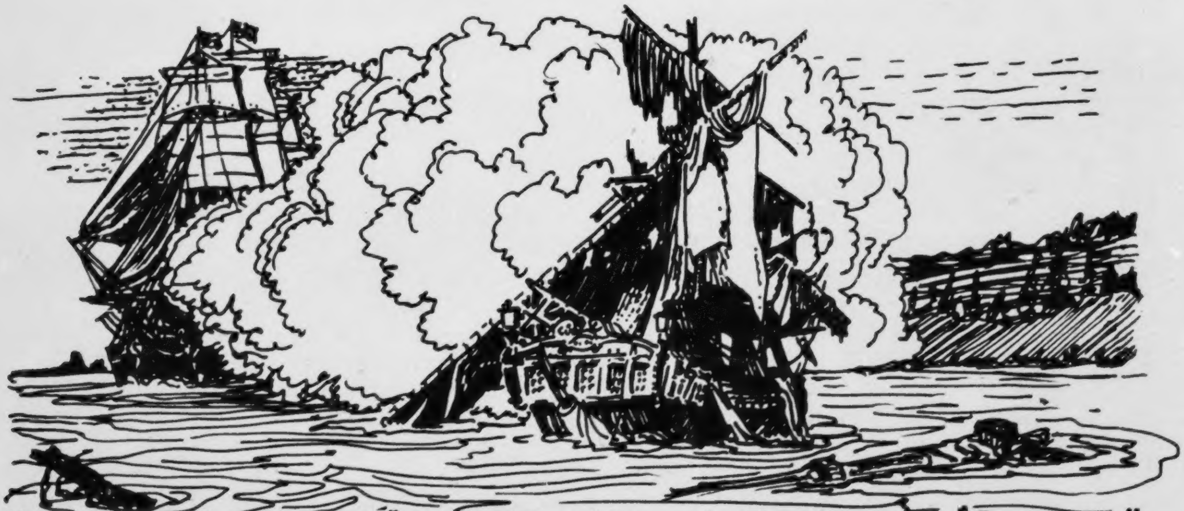
This conflict was waged for the most part in the Caribbean. The cost to France proved so high that the French were ready to sue for peace by 1801. The *Constellation*, under command of Thomas Truxtun, led smashing victories over French warships in the Western Atlantic and Caribbean during the quasi war that soon made these seas again reasonably safe for shipping.

## WAR WITH TRIPOLI

Tempted by the lure of unprotected American commerce and dissatisfied with the small tributes the United States was paying under the terms of an earlier treaty, the Bashaw of Tripoli in 1801 declared war on the United States.

In answer to this challenge, Commodore Edward Preble in the *Constitution* was sent to the Mediterranean in command of a squadron.

During the war with the pirates in the Mediterranean, a dramatic incident occurred. The frigate *Philadelphia* had fallen into the hands of Tripolitans and was now an important addition to their harbor defenses. It was young



1800: Thomas Truxtun on USS "Constellation" defeats French frigate "Vengeance".

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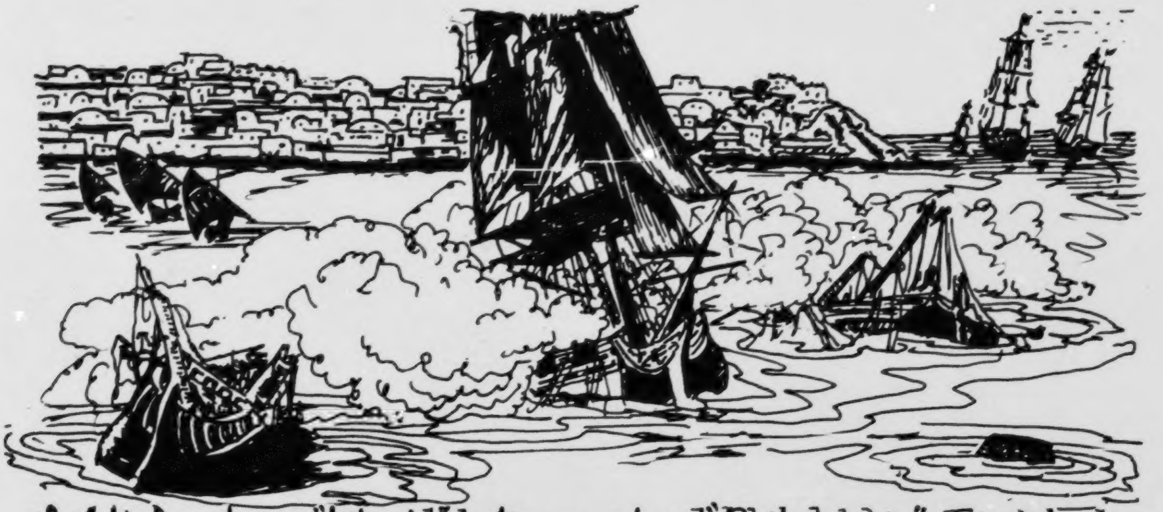

1804: Lt. Decatur on "Intrepid" destroys captured "Philadelphia" in Tripoli harbor

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Lieutenant Stephen Decatur who went to Commodoro Preble and volunteered to destroy this captive frigate, built by popular subscription in his home ctiy and first commanded by his father. He and 74 comrades stealthily entered the harbor at night in a small ketch. Within a few minutes they had complete possession of the ship, the foe having been cut down or driven into the sea. Combustibles were passed aboard and soon the ship was burning fiercely. Several minutes later the boarders, with but one man wounded, were back in their ketch, and under fire from shore batteries, they left the illuminated harbor.

This spectacular feat made Decatur the most striking figure of the time and prompted Admiral Nelson to call it "the most daring act of the age."

## WAR OF 1812

Although the Navy was outnumbered 40 to 1 in the second war with Great Britain, and by 1814 had suffered severe reverses (our coast was tightly blockaded, our ships were driven from the high seas, and our capital, Washington, had been burned), nevertheless, early in the war it fought a series of frigate and sloop-of-war duels that resulted in astounding victories and gained a world reputation for the Navy. The reasons for these victories are not hard to find. We had the best frigates in the world–the tradition of Humphreys; we had the best gunnery in the world–the tradition of Truxtun; our morale was high–the tradition of Preble; and our Navy had a great fighting spirit–the tradition of John Paul Jones.

These brilliant frigate victories went far to establish American sovereignty in international affairs, and contributed much to the building of traditions in our Navy.

Captain Issac Hull, commanding the *Constitution,* gained first honors when he met the *Guerriere* under Captain Dacres. Within 20 minutes the *Guerriere* had been reduced to a wreck–a feat which astonished both sides of the Atlantic. It was in this battle that our most famous and historic ship, the *Constitution,* won her apt sobriquet "Old Ironsides."

In another battle of frigates, the *United States,* under Stephen Decatur, defeated the *Macedonian,* one of the finest ships of her class in the Royal Navy. Knowing that the *United*

*States'* guns had greater range, Decatur cleverly maneuvered his ships and prevented the enemy from closing in. The *United States'* gunners fired rapidly and accurately and more than a hundred shots penetrated the *Macedonian's* hull. After two hours of fighting the battle was over—a victory for the Americans and a great demonstration of Decatur's leadership.

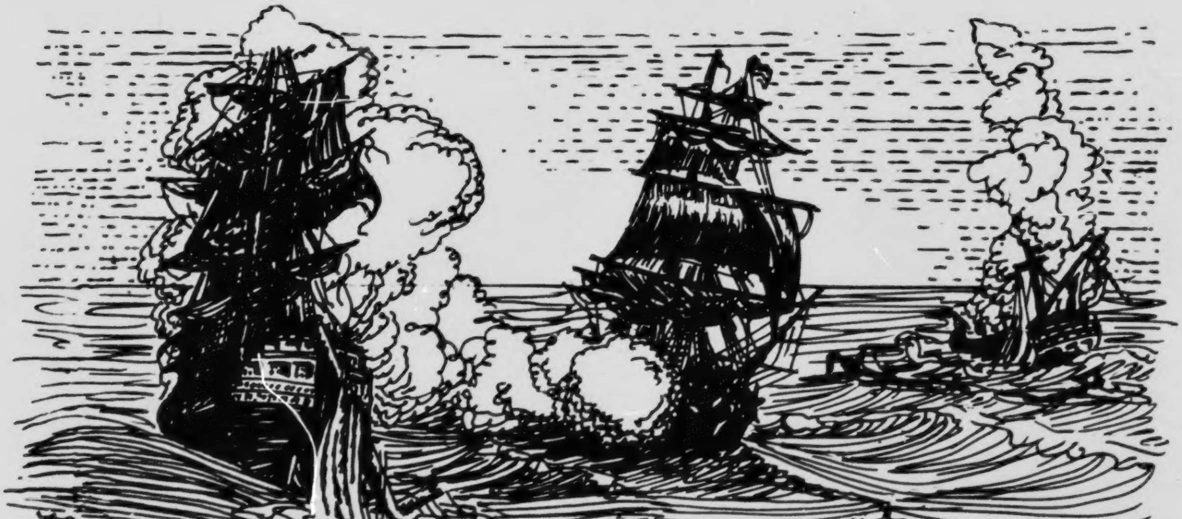
This was an era when fighting slogans were coined. James Lawrence's dying words uttered in the ill-fated *Chesapeake,* "Fight her till she sinks and don't give up the ship!" became the battle cry of the Navy. Oliver Hazard Perry carried them to Lake Erie where he hoisted on his ship (named in honor of Lawrence) a flag upon which was stitched the legend, "Don't give up the ship."

During the Battle of Lake Erie, Perry, with four-fifths of his crew dead or wounded, and his ship, the *Lawrence,* crippled, made his famous passage in an open boat to another ship, the *Niagara.* Using a surprise maneuver, he sailed the *Niagara* aggresively through the enemy's lines and within 15 minutes the battle was won-an exhibition of extraordinary acumen and courage. Following this victory came Perry's famous dispatch: "We have met the enemy and they are ours."

The war with Britain was fought not only on the Great Lakes but also on Lake Champlain on the New York boundary, where LT. Thomas Macdonough was in command. The first *Saratoga* was built for him from wood cut in the forests nearby and became his flagship. Macdonough's ships won the battle of Lake Champlain in 1814 largely because of his strategy in placing his ships and by a very ingenious installation of springs aboard the *Saratoga* which enabled him, when her starboard side guns were weakened, to turn her quickly around and bring the portside guns to bear.

## THE NAVY BETWEEN 1815 AND 1860

The Navy began the transition from sail to steam during the period between the close of the War of 1812 and the beginning of the Civil War.



1813: Commodore Perry on Lake Erie—"We have met the enemy and they are ours."

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It also founded the Navy Academy, progressed in trade abroad, and made a big breakthrough in navigational information and naval ordnance.

## FIRST STEAM WARSHIP

In the arduous, unsung duty of routing and battling the buccaneers in hand-to-hand combat amidst the shallows and mangrove swamps of the Caribbean (shortly after the War of 1812), the U.S. Navy was probably the first in the world to use a steam warship in combat. This was the *Sea Gull*, a converted harbor tug which could get at the pirates regardless of calms.

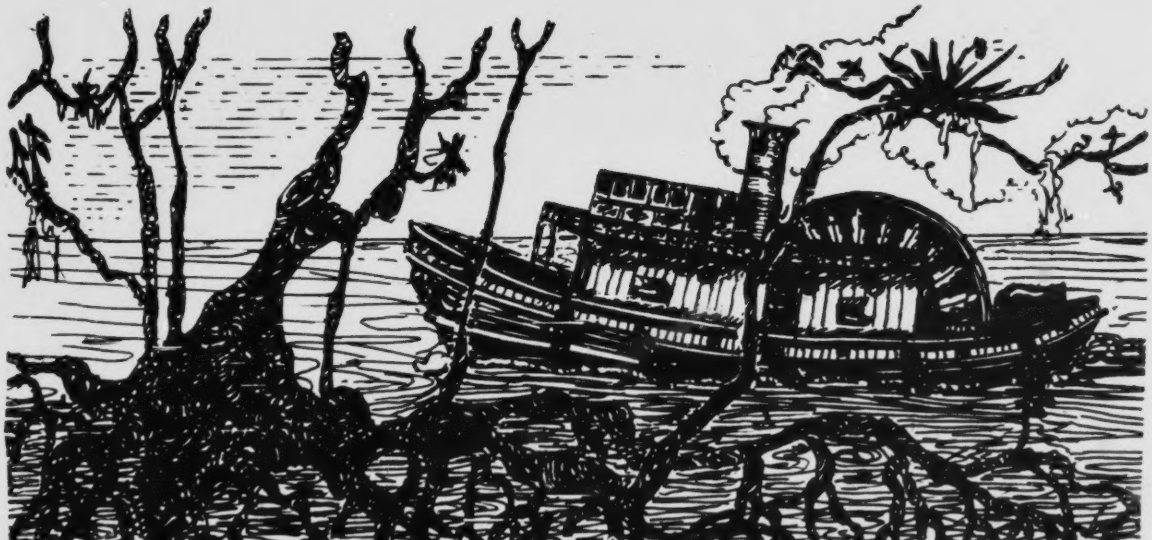
## NAVAL ACADEMY

An outstanding weakness of the Service in the early days was lack of adequate training for young officers. Although chaplains and schoolmasters were carried aboard ship, midshipmen received only rudimentary and haphazard instruction. The advent of steam warships and the need for midshipmen who could qualify in engineering, together with the threat of a war with Mexico, played their part in the founding of the Naval Academy in 1845. The major credit for establishing this institution goes to Secretary of the Navy George Bancroft, who had earlier distinguished himself as an educator, diplomat, and historian.

## WORLD TRADE

Expansion of Yankee commerce after the American Revolution had led to the development of the "China Trade" in the 1780s. But in the Sunda Strait in the East Indies, seagoing traders soon crossed paths with pirates.

In 1800, Captain Edward Preble, in *Essex*, had sailed to these distant waters to protect American merchantmen. In 1819, *Congress*, with Captain J.D. Henley in command, cruised in the Sunda area after a voyage around the Cape of Good Hope, and then served as escort to American merchantmen in the area of Canton, China.



1823: first steam warship used in combat ~ a converted harbor tugboat.

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However, not all American trade was legitimate in these times. Some U.S. merchant captains were greedy for slave trade profits. To suppress this traffic in human lives, Congress passed stringent laws and ordered the Navy to capture "slavers." *Cyane*, cruising along the African coast early in 1820, captured seven slave ships. From then until the Civil War, dozens of the U.S. Navy's warships patrolled the African trade routes and intercepted over a hundred "blackbirders."

Another spectacular success of the American Navy during this period was the opening of Japan in 1854. With a force of seven ships and shrewd display of knowledge, determination, and ceremonial splendor, Commodore Matthew Perry obtained treaty rights for American traders to call at Hakodate and Shimoda. Thus, the Navy not only opened new routes for American commerce but also opened isolated, feudal Japan to the outside world.

## STRIDES IN NAVIGATION

The 1850s saw the beginning of great improvements in the quality of navigational information. This was largely the result of the efforts of Matthew Fontaine Maury, the Superintendent of the Depot of Charts and Instruments for the Navy at the time. While there, he conceived the idea of collating available data found in the numberless old log books stored in the Navy Department. These he supplemented with observations made several times daily by ships in our Navy as well as by American and foreign merchant ships.

Soon, more than 1000 shipmasters in every ocean were making day and night observation according to a uniform plan. The temperature of air and water, direction of wind, set of currents, and height of barometer were recorded. Navigators were instructed to cast overboard at stated periods bottles containing a record of ship's latitude, longitude, and date. They were requested to pick up similar bottles wherever found, noting the exact position and time, and to forward these data to Washington.

On the basis of this information, Maury drew important conclusions about winds and currents, paths of storms, quickest routes between great shipping ports, and other fundamentals of modern navigation. To this day, Maury's pilot charts, brought up to date, are indispensable in making ocean travel safe and expeditious. His studies of the little-known Gulf Stream, then termed the "river in the ocean," provided science with much valuable data on that phenomenon. This was the beginning of the Navy Hydrographic Office which now has its scope of interest expanded as the Oceanographic Office.

## GUNNERY

During this same period and on into the Civil War another naval officer, John A. Dahlgren, was making great improvements in the Navy's ordnance. Dahlgren, at various times headed the Bureau of Ordnance, instructed in gunnery at Annapolis, and commanded the Washington Navy Yard. He established a regular system of ordnance workshops, gun-carriage shops, a cannon factory, and an experimental laboratory at the Navy Yard.

Against strong protest he persisted in demanding improved weapons. He designed a new, reinforced gun-breech, advocated the first real sights, and urged the rifling of cannon. Indirectly, he was partly responsible for the construction of ironclads. The Dahlgren gun was the most widely used type in the Union Fleet during the Civil War. This gun was a major technological contribution to the Union naval victory in the Civil War. An account in a London paper of the *Kearsarge-Alabama* duel said that it was a "contest for superiority between the ordnance of Europe and America" in which the Dahlgren guns of the *Kearsarge* showed superiority.

(NOTE: Use of the Washington Navy Yard for research and development in naval ordnance resulted in its designation, during World War II, as the Naval Gun Factory. Later, after guided missiles were developed, the yard was re-named the Navy Weapons Plant. In the 1960s all weapons manufacture was discontinued and it again became the Washington Navy Yard. Dahlgren, Va., the address of the current Naval Weapons Laboratory, commemorates the great researcher.)

## THE CIVIL WAR

The naval history of the Civil War vividly portrays the employment of sea forces against an enemy economically dependent on shipping. The Confederate States were a consolidated land power possessing many sea and river ports, affording access to world commerce which they vitally needed. But war imports were denied them by an effective Union blockade. The spectacular Confederate achievements were accomplished with shoestring resources which were soon expended.

The Union Navy simultaneously assumed three huge strategic tasks, largely amphibious in nature. It attempted to blockade the whole southern coast, to force its way into various southern ports, and to cooperate with the Army on the Mississippi front. Union naval forces were also called upon to protect northern shipping from enemy raiders. A graphic illustration of the Navy's ability to adjust itself to new conditions may be found in the way in which, both afloat and ashore, it met the complex demands of the Civil War. To complicate matters, naval warfare was at that time in a transitional period, a veritable naval revolution. Although steam had been introduced sometime earlier, armor was just coming into use. In the field of ordnance, rifled guns and shell ammunition demanded new methods of fire control.

This rapid transition produced two of the oldest assortments of warships ever assembled. The Union Fleet contained old wooden frigates Like the *Constitution,* converted East River ferryboats, scores of armed steamers, and experimental ironclads. The South used armored vessels, steam commerce raiders, electrical mines, and even primitive submarines.

Under the leadership of Secretary of the Navy Gideon Welles, the naval establishment rose magnificently to the occasion. The Nation's scientists and inventors contributed many innovations, and by war's end the U.S. Navy was technically the equal of any on the sea.

The most famous naval battle of the war was significant as a preview of things to come. This was the battle between the *USS Monitor* and *CSS Virginia* (ex-*USS Merrimac*). It has been said that probably no naval conflict in the history of the world attracted as much attention as did this one. Fighting the first action of their kind in history, the ironclads conclusively demonstrated the superiority of metal over wood. The futility of the long and furious cannonade, contrasted with the outstanding victories of the *Virginia* over unarmored ships such as the *Cumberland* and the *Congress* on the previous day, made the battle a significant step in the development of the warship.

## OUR FIRST ADMIRAL

The outstanding battle leader of the Civil War was our first admiral, David G. Farragut (1801-70).

Like many others in the early days of the Navy, Farragut entered the service as a lad. He was a midshipman before he was 10 years old. By the time he reached maturity, he was experienced at ship-handling and leadership.

Farragut's New Orleans campaign was one of the most brilliant of the war. Where logistics were concerned, Farragut displayed an impressive knowledge of the art of moving men and supplies. He is credited, too, with being the first American naval officer who fully comprehended the strategic deployment of a fleet and coordinated the operations of his vessels accordingly.

The incident for which Farragut is best remembered occurred at Mobile Bay in August 1864. The admiral was on *USS Hartford,* and during the critical phase of the battle, mines (then called torpedoes) were reported ahead. Farragut knew that monitor *Tecumseh* with almost all hands had just gone down in that area. His response would echo through history as a slogan for driving leadership: "Damn the torpedoes. Full speed ahead." As Farragut suspected, most of the enemy's underwater weapons had deteriorated from long submersion.

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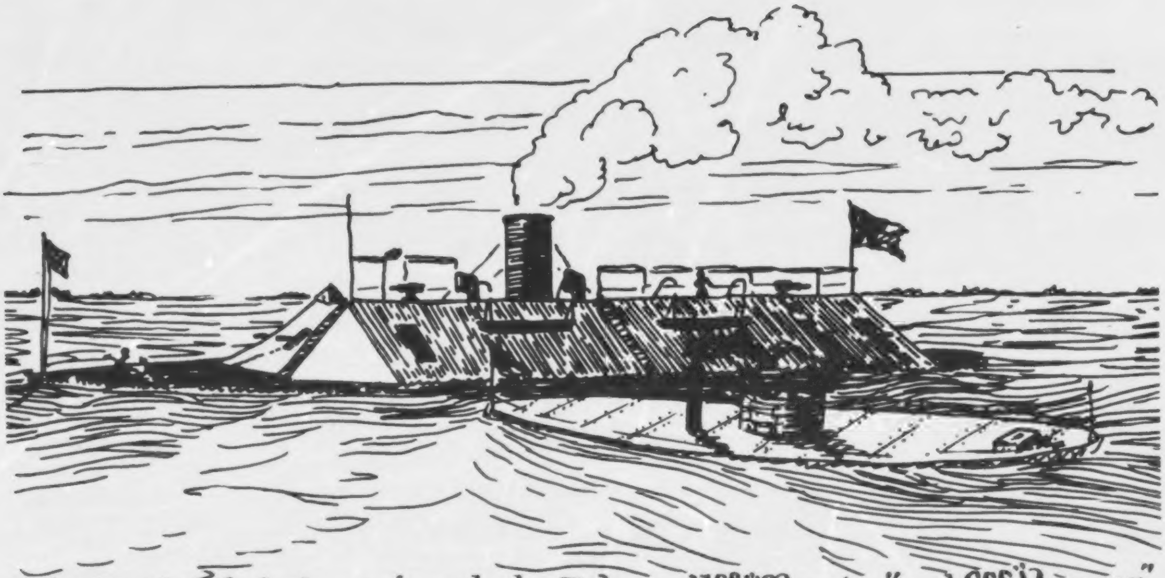

1862: First battle between ironclad warships ~ USS "Monitor" and CSS "Virginia".

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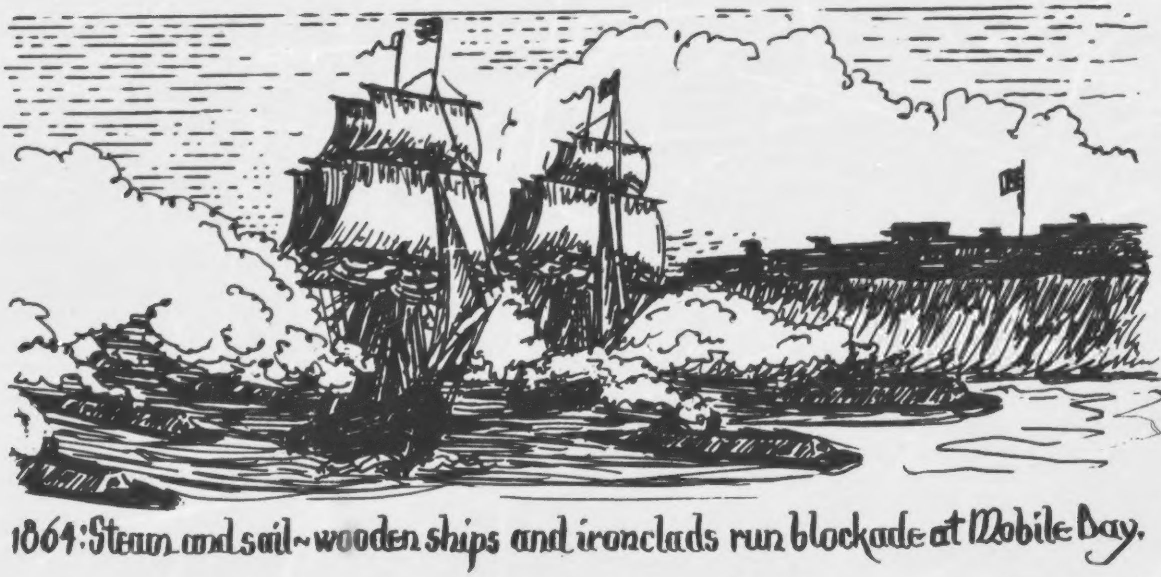

1864: Steam and sail ~ wooden ships and ironclads run blockade at Mobile Bay.

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Also, he had taken advance precautions to protect the hulls of his ships with chains and cables hung overside and had piled bags of coal and sand around the boilers. The fleet got through.

### FROM 1865 TO 1898

After the Civil War, the Navy went through a long period of "lean" years, with the number of ships and personnel greatly reduced. It was a period, however, which saw the completion of the change from wooden ships to ironclads and to complete reliance on steam propulsion. It was also a time which saw some innovations in Navy training.

In 1875, the Navy's apprentice training system was organized by Captain Stephen B. Luce. Its purpose was to train American boys to take their places in the Fleet as seamen and petty officers. Throughout his life, Luce insisted that the Navy should be an educational institution for all hands–with all hands working to get ahead and with advancement always open to trained personnel. Today's Naval Education and Training system stems directly from the efforts of this farsighted officer.

Luce took the lead in urging the establishment of a war college where senior officers might study the art of war–strategy and tactics. Finally, in 1884, he was successful in having the Naval War College established at Newport, R.I. The primary function of this institution was to train senior officers to think in terms of up-to-date fleet evolutions; to study and master broad strategic concepts; and to prepare themselves for the handling of modern fleets in battle. It was the first institution of its kind in the world.

One of the results of the founding of the Naval War College was the development of one of the outstanding writers on naval strategy, Alfred T. Mahan.

Mahan had had a routine and relatively uneventful naval career until 1885 when he was called to duty as a lecturer at the Naval War College. He entered his new work with consuming zeal. He felt that the War College should train officers to go beyond the mere mechanics of their profession; that it should seek through historical studies to develop the rarer and more intangible qualities of "the artist in war–intuition, sagacity, judgment, daring, inspiration –which place great captains among creators, and war itself among the fine arts."

In 1890 he published the first of his many great works. Titled *"The Influence of Sea Power upon History, 1660-1783,"* it was based upon his lectures on naval history and sea power. Mahan's works stress not only the theme that victory for a nation at war ordinarily depends upon control of the sea but also the broader premise that sea power is a necessary factor in the general progress of a nation. His works were immediately received with great enthusiasm throughout the world and have been considered classics ever since.

Mahan's writings were influential in the building of our battle fleet after 1890. His concepts contributed greatly to the change in American public opinion whereby the need for an ocean-going navy came to be universally accepted.

### SPANISH-AMERICAN WAR

The Spanish-American War in 1898 resulted from a long series of incidents arising in part from unsettled conditions in Spain's Caribbean possessions. The climactic incident that aroused the U.S. public to war fervor was the sinking of the *USS Maine* in Havana Harbor, Cuba, killing 250 officers and men. (The mainmast of the *Maine* was erected as a monument in Arlington Cemetery, where 59 of the crewmen are buried. The foremast is at the Naval Academy.) It was evident from the first that the war would be primarily naval, and would be decided in favor of the nation able to establish control of the western Atlantic. While the naval strength of the two countries was about equal on paper, Spain's ships were poorly equipped, her personnel Lacked training, and her officers displayed incredibly incompetent leadership.

Theodore Roosevelt, Assistant Secretary of the Navy in 1897, and an enthusiastic disciple of Mahan, was influential in getting the Navy into shape for the war. In the overwhelming victory won by the United States, the Navy played a noteable part.

Shortly after the war began, a fleet under Commodore George Dewey entered Manila Bay in the Philippines and destroyed a Spanish fleet. It was at the beginning of this battle that Dewey gave his famous order, "You may fire when you are ready, Gridley."

Not long after the American victory at Manila Bay, another Spanish fleet was bottled up in Santiago Bay, Cuba, by an American fleet under the command of Admiral William Sampson. The Spanish Fleet attempted to escape, and nearly did, but was destroyed by overwhelming American firepower. With this defeat, Spain's fleet was gone and the war soon ended.

But the war with Spain meant more than victories in these widely separated and ancient ports. It advanced the united States' role as a world power, and made her citizens more aware of their need for a strong Navy.

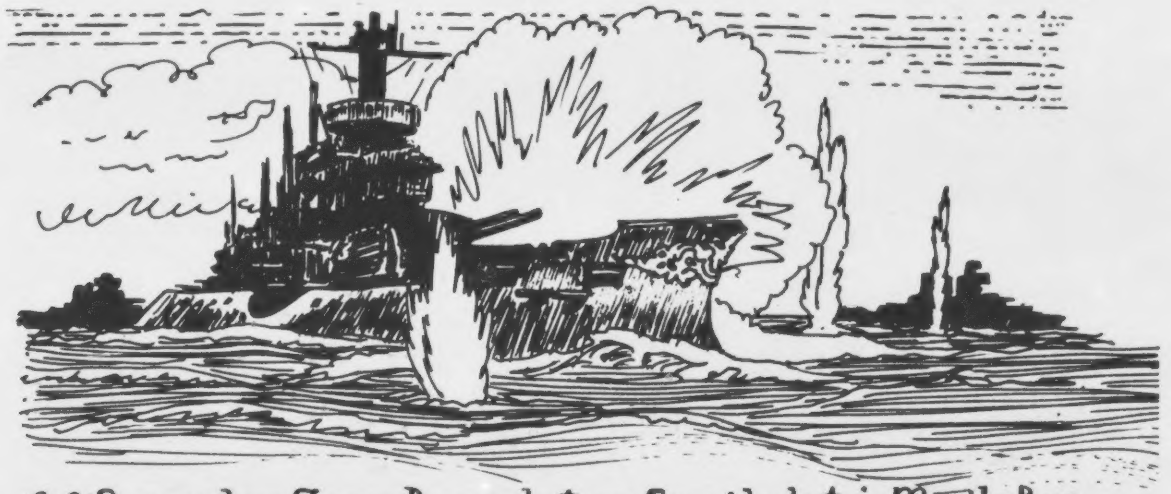
An incident occurred soon after Commodore George Dewey's decisive victory in Manila Bay. Germany, England, and Japan sent warships there to protect their nationals. The German admiral, however, with five ships under his command, ignored the blockade Dewey had established and freely communicated with both Filipinos and Spaniards fighting ashore. Angry at this violation, Dewey sent word: "Does Admiral von Diedrichs think he commands here or do I? Tell your Admiral if he wants war I am ready." That ended the trouble.

From the Spanish-American War the United States emerged with some insular possessions: Puerto Rico, Guam, Midway, and Wake. In addition, we had gained control of the Philippines and assumed a protectorate over Cuba. In an unrelated action during the war, Hawaii was annexed.

## NAVY ENTERS THE 20th CENTURY

As the 20th Century got underway, European and Japanese imperialistic ambitions clashed in the Far East with the U.S. "open door" policy which advocated freedom of international trade. Despite agreements among the international powers, Japan chose to ignore the "open door" policy, and a threat of war developed.

In a bold stroke of peaceful strategy, President Theodore Roosevelt sent the Fleet on a world cruise. In late 1907, 16 battleships, with other ships, popularly known as the "Great White Fleet," left Hampton Roads, visited a number of South American ports, stopped at San Francisco, and then set course for Australia



1898: Commodore George Dewey destroys Spanish fleet in Manila Bay

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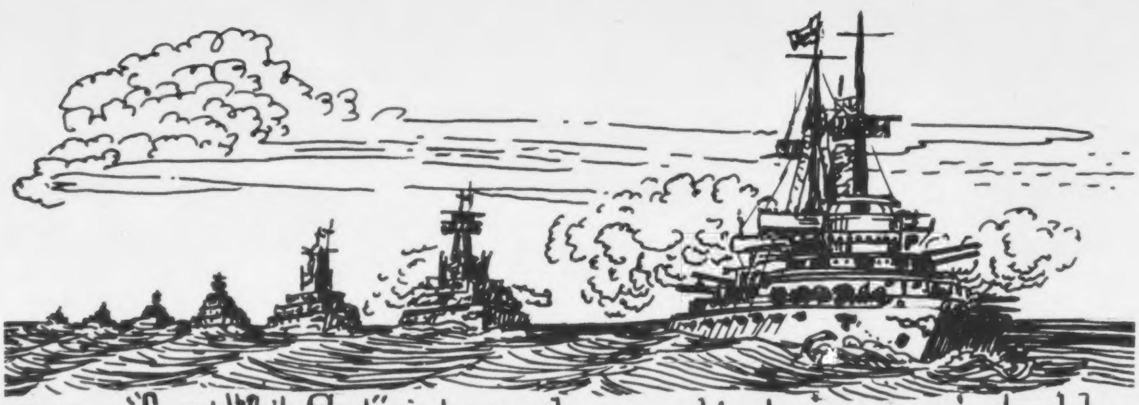

1907–09: "Great White Fleet", first armada of warships to circumnavigate globe.

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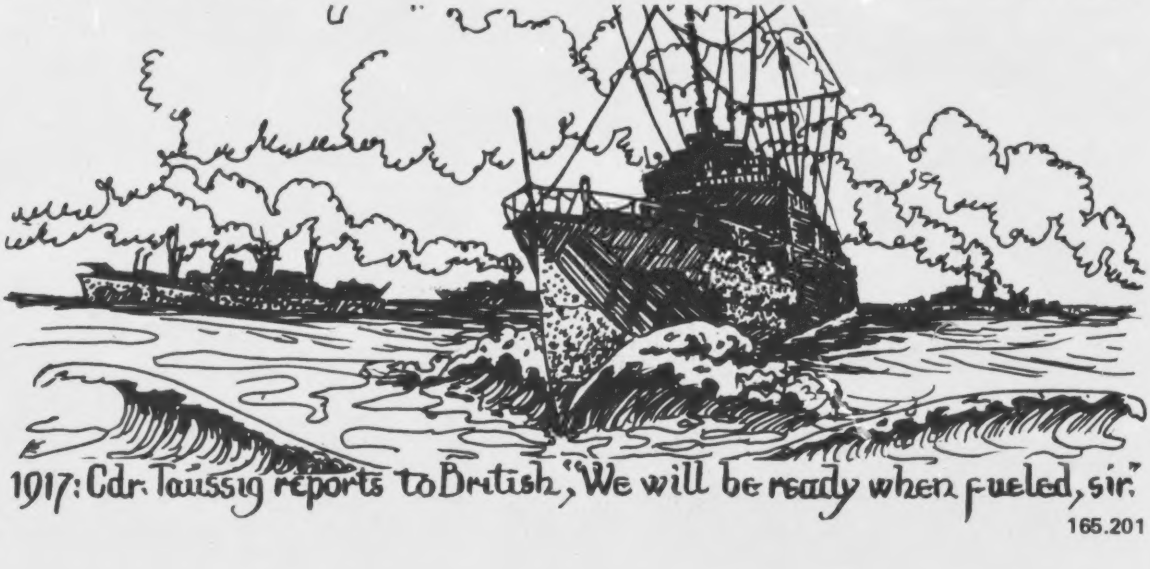
and the Orient, arriving at Yokohama in October 1908.

The Navy was given the most cordial reception ever recorded a visiting fleet. This dramatic expression of U.S. purpose and power impressed the world. Talk of war disappeared. A powerful Navy gave Roosevelt the opportunity of carrying out his policy of "speaking softly and carrying a big stick."

## WORLD WAR I

Most of the U.S. Navy's action in World War I was performed by cruisers, destroyers, and subchasers as they tracked down German submarines and protected convoys.

In May 1917, less than a month after the United States had entered the war, six American destroyers under Commander J.K. Taussig steamed into Queenstown, U.K., to begin American participation in the war against German submarines in European waters. The British admiral to whom he reported, knowing that the American ships had crossed the Atlantic under forced draft, asked Taussig when he could be ready to go on patrol, expecting he would require some time for refitting. Taussig's reply is



1917: Cdr. Taussig reports to British, "We will be ready when fueled, sir."

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another memorable quote: "We will be ready when fueled, sir."

The chief American contribution to the antisubmarine war was the convoy system, instituted largely at the insistence of Admiral William S. Sims. During the first month the Unites States was in the war, Allied shipping losses to submarines were some 900,000 tons. By November 1917, this loss was down to an average of 300,000 tons per month.

## BETWEEN WORLD WARS

After helping win World War I, the next major operations of the U.S. Navy came in both the historic Mediterranean-Middle East and the Far East.

In the Mediterranean, the Navy continued its vital mission there of swift and effective support of U.S. diplomacy to limit trouble, aid the distressed, and promote freedom.

On the other side of the world, in September 1923, Japan was convulsed by a shattering earthquake; thousands died, millions were left homeless and starving. Widespread fires and a huge tidal wave added to the misery. Immediately, Admiral Edwin A. Anderson, commander of the Navy's Asiatic Fleet, then visiting Port Arthur, loaded his entire cruiser and destroyer flotilla force with large quantities of medical supplies and set course at full speed for Nagasaki, 700 miles away, and Yokohama, twice that distance. The warships not only brought prompt disaster relief to the shattered islands, but also succeeded in reopening communications with the outside world. This humanitarian service prompted the gratitude of the entire nation, from the emperor to the lowliest citizen. The Navy had conducted many missions of mercy before, but as the capabilities of the fleet increased, so did its service to victims of disaster.

## INCIDENTS WITH JAPAN

Nevertheless, history shows repeatedly that dictators can inflame a nation to their purpose. During the 1930s, Japanese militarists took control of the government and stirred the people with renewed imperial ambitions. War talk reappeared; showdown with the United States loomed. Serious incidents occurred such as the sinking in 1937 of the gunboat *USS Panay*. Swift Japanese apologies followed the sinking but Admiral Harry E. Yarnell, Commander of the Asiatic Fleet, braced himself for further clashes. The Japanese Navy tried to frighten him out of Shanghai. The resolute admiral, though with only a token force under his command, refused to move. His task was to protect American officials and citizens in the Far East, and he intended to carry it out. "The paramount duty" of his warships, he told the Japanese, was to protect American citizens. They "will go wherever it is necessary at any time to carry out that mission and will remain as long as American citizens" need them. His determination, for a time, checked aggression. He won the grudging respect even of the Japanese, who learned that it was safer to walk around the implacable admiral.

## NAVAL AVIATION

The most noteworthy technical advances made by the U.S. Navy during the period between 1919 and 1941 was the progress in naval aviation. (A small but significant group of Navy fliers had participated in World War I.) The *NC-4*, a large Navy flying boat, made the first transatlantic flight in May 1919, but the aircraft carrier was the principal naval development of this period. In 1922, the first aircraft carrier, *USS Langley*, was commissioned. In the late 20's the *Lexington* and the *Saratoga* were commissioned. These were followed in the 30s by the *Ranger* (the first ship designed from the keel up as a carrier), the *Yorktown*, and the *Enterprise*. Then in 1940-41, the *Wasp* and the *Hornet* were added to the Fleet.

Along with the development of the carrier came newer aircraft–faster, better armed, and with better instruments–and some important changes in naval tactics.

## WORLD WAR II

In 1939 World War II began in Europe. By that time, relations between the United States and Japan had become strained. That year Japanese

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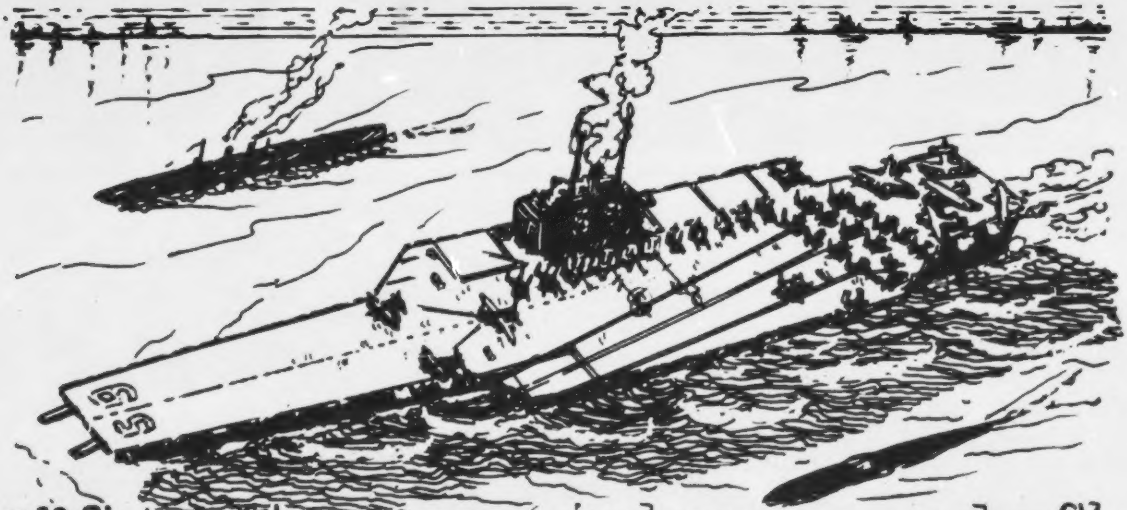

1922: first aircraft carrier commissioned—forerunner of modern CV.

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Ambassador Hirosi Saito died in the United States. Seeking to ease rising tension, President Franklin D. Roosevelt sent Saito's ashes home in the *USS Astoria*. The cruiser's mission brought expressions of appreciation from the Japanese press and generated genuine good will among the Japanese people.

Still the militarists had control in Japan, and that nation allied itself with Nazi Germany. On 7 December 1941 came a treacherous attack on the U.S. Fleet at Pearl Harbor, the Naval Base, and airfields in the vicinity. United States losses were heavy; sunk were 6 ships, 4 of them battleships; 11 other ships were damaged; dead were 2004 Navymen, 109 Marines, and 228 Army; wounded, 912 Navy, 75 Marines and 360 Army. Five of the ships sunk were raised and repaired. The Arizona, which was completely wrecked by a magazine explosion, with loss of 1102 lives, has been enshrined at Pearl Harbor as a memorial to all servicemen who lost their lives on 7 December 1941.

The Pearl Harbor attack was followed rapidly by attacks on Guam, Wake, and Manila. Guam and Wake were captured, the great naval base at Cavite was reduced to rubble and subsequently captured. Loss of the British battleship *Prince of Wales* and the battle cruiser *Repulse* left the Allies without a single capital ship in the Western Pacific. Singapore fell, and the Japanese overran Southeast Asia and strategic South Pacific Islands. Australia and New Zealand were threatened.

Even before Pearl Harbor, United States shipping had been under attack from Nazi U-boats. Now at war with Germany as well as Japan, the U.S. and her allies were fighting two wars at once. The Nation's industrial might was rapidly mobilized to provide the ships, planes, and weapons to regain the lost territory and defeat the enemy on all fronts.

Broadly speaking, the Pacific Theatre was the Navy's war and the European the Army's although soldiers fought beside the Marines in the Pacific Islands and vital naval contributions were made in the Mediterranean and the Atlantic. The war was of such magnitude and duration that it is impractical here to describe even its major battles.

There is more recorded U.S. naval history on World War II than all the other U.S. wars combined. As a JO you will find the reading of

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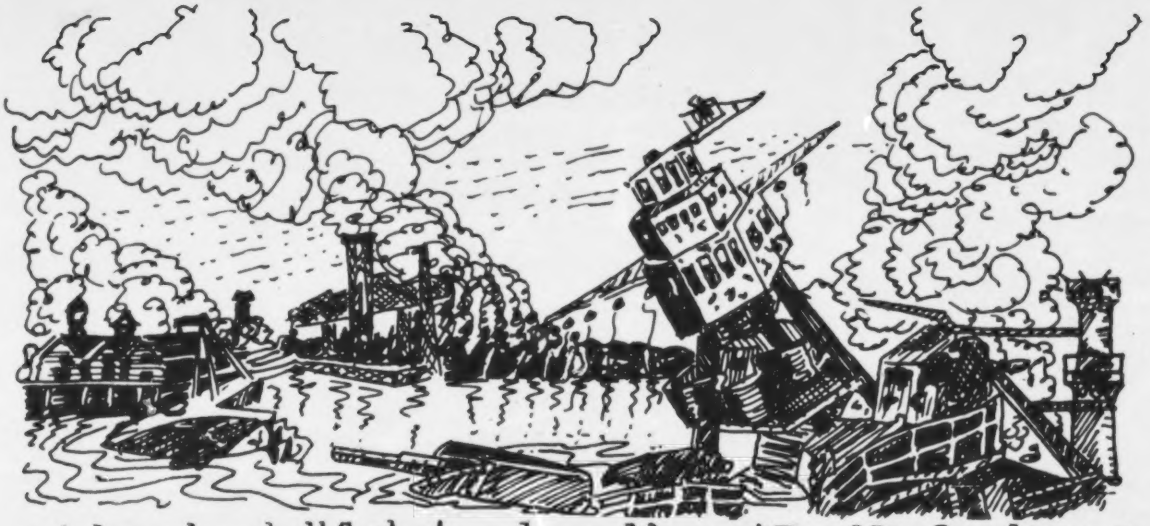

1941: Japan bombs U.S. fleet and naval base at Pearl Harbor, Hawaii.

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some of these histories valuable background. The number of naval leaders who rose to high rank and distinguished themselves in command of important fleet units would compare favorably with the complete roster of American naval leaders up to that time. Names like those of Earnest J. King, Chester W. Nimitz, William F. Halsey, Marc Mitschèr, F.J. Fletcher, R.A. Spruance, D.J. Callaghan, Thomas C. Kincaid, W.M. Fechteler, Forrest P. Sherman, Arleigh A. Burke, and many more figure repeatedly in the history of the Pacific campaigns. Several high ranking officers were killed. Of those who survived the war, several successively held the post of CNO. Acts of individual heroism by Navymen and Marines of all levels were so numerous that, as Admiral Nimitz said of the fight for Iwo Jima, "Uncommon valor was a common virtue."

For the first five months after Pearl Harbor, the Allies were on the defensive in the Pacific. Until the damaged ships could be repaired and new ones readied, submarines carried the brunt of such defensive action as was taken and PT boats did their frail best to harass the enemy. Toward the end of that period, however, in April of 1942, the first bombing of Tokyo was carried out by Army planes from the carrier *Hornet.* In May 1942, in the Battle of the Coral Sea, a Japanese invasion force headed for Port Moresby, New Guinea, was destroyed. Admiral King, in his official report, called that battle the end of the strictly defensive period, although the following month was described by the minor modification of "defensive-offensive." The Battle of the Coral Sea is also memorable as the first battle in naval history to be fought with major surface units out of sight of one another.

The real turning of the tide came in early June 1942 in the Battle of Midway. Having broken the Japanese code, a United States naval force intercepted a Japanese invasion fleet headed for Midway Island and achieved an overwhelming victory. The Japanese never recovered the offensive after losing four aircraft carriers and a large percentage of the experienced pilots remaining after their heavy losses in the Coral Sea.

Retaking the territory that the Japanese had overrun so rapidly was a long and arduous task, however, involving many bloody battles on land and sea and in the air. In the Battle off Savo

Island in the Solomons, in August 1942, the United States Navy suffered one of the worst defeats in its history. In the months immediately following, constant furious battles were fought in and around the Solomons, but the final result was that the Marines were firmly established on Guadalcanal.

A strategy called "leap-frogging" was developed for retaking the islands, whereby some islands were by-passed and attacks launched on others strategically more important and nearer to the Philippines and Japan. Once these more important islands were taken, they became bases for further leaps. Meanwhile, the by-passed islands became more difficult for the Japanese to reach with supplies and reinforcements and lost much of their value as bases. Even by the leap-frog method, it was October 1944 before General MacArthur and his forces were returned to the Philippine Islands.

The General was put ashore on Leyte, and the Japanese promptly launched a massive effort to prevent the retaking of the Philippines. The Japanese fleet had recently suffered servere damage in the Battle of the Philippine Sea, and their supplies of fuel were seriously curtailed by Allied submarine destruction of shipping, but they still mustered a formidable force. The battle that developed for possession of Leyte Gulf ranks with the greatest naval actions in all history. The total numbers of ships engaged were: American–216, Australian–2; Japanese–64. This did not include amphibious craft, minesweepers, oilers, or other auxiliaries.

The plan was for one unit of the Japanese fleet to decoy the 3rd Fleet up north away from the area while two other units, in a pincer move, trapped our amphibious forces and their supporting ships of the 7th Fleet in Leyte Gulf. They hoped to annihilate the fleet and then capture General MacArthur and his landing force. They succeeded in luring the 3rd Fleet north, but the two units assigned to execute the pincer movement were intercepted and defeated before they reached Leyte Gulf. The separate battles raged for several days off the islands of Samar and Leyte and in the surrounding areas. When it was over, the Japanese fleet had ceased to exist as a true fighting force.

The Battle for Leyte Gulf is memorable in naval history for several features besides its size. One segment of it, the Battle of Surigao Strait, was the last naval battle in which air power played no part except in pursuit. This battle was also the last engagement of a battle line, the straight line formation of ships which had been used in naval warfare since it was invented by Sir Walter Raleigh in 1617. Perhaps more significant, the Battle for Leyte Gulf saw the first use of kamikaze (suicide) air attacks. For the remainder of the war, the Japanese aviators used this tactic against our Navy.

The Japanese signed the surrender terms aboard the battleship *Missouri* in Tokyo Bay, 2 September 1945.

Necessity nurtured certain important new developments during World War II. From the first the Germans and the Japanese used air warfare with great success, and the success of the Allies demanded that they meet and surpass the enemy in the use of this arm. Thus, carriers became the most important capital ships, and strategically located landing fields ashore a prime requisite. The Navy accomplished the later by organizing and recruiting the Seabees (Construction Battalions), experienced construction workers who were put ashore as soon as a beachhead was secured and whose first project was to build a landing strip. In mere days a strip would be carved out of the jungle and planes would be operating to soften up another objective and to furnish air cover for the next landing.

The need to put landing parties ashore to capture many small islands resulted in the design of a whole new family of ships, the LCI, LST, LSM, LCT, LCS, and the various amphibious vehicles. Several new types of support craft were designed, built, and put into use; for example, the LSD dock landing ship which looked very strange to old-time Navymen. Marines, Coast Guardsmen, and Navymen learned new team skills for amphibious operations and underwater demolition. The use of combat ships to provide fire support for shore operations was another new development. All of these were put to use not only in the Pacific but also in the landings in Italy and later in Normandy.

Radar, which had saved London from the Blitz, greatly assisted naval victory and was followed by other valuable electronic equipments.

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To make more men available for duty at sea and overseas, the Navy, in common with the other services, recruited a large complement of women, the Women Accepted for Volunteer Emergency Service (WAVES). In World War I there had been a small component of women clerical personnel, the Yeomen-F (popularly referred to as Yeomanettes), but before World War II there was no large organization of women in the Navy except the Navy Nurse Corps. After the war the WAVES became a part of the Regular Navy.

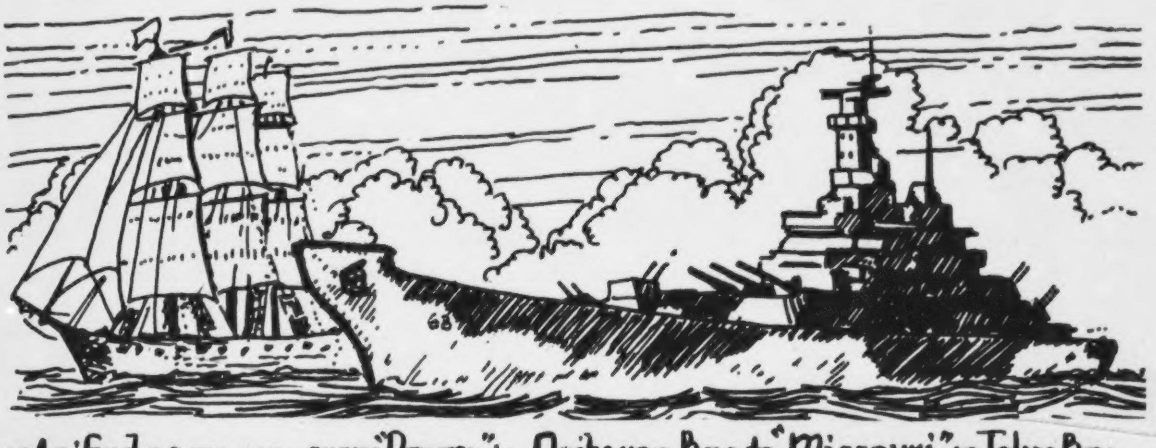
## SEAPOWER ENTERS A NEW ERA

When the *Missouri* entered Tokyo Bay to receive Japan's surrender, the war officially came to an end. But the event was more than that; it also marked the end of an age. From John Paul Jones in Quiberon Bay to Admiral Nimitz in Tokyo Bay, the U.S. Navy had influenced events in the interest of peace and security of the nation it served. American citizens abroad had come to rely on its protection as foreign nations had come to respect it. Before it lay new challenges: the old order had passed and new phrases, like "Iron Curtain," "Cold War," "Atomic," and "Space Age" would become realities.

In this fantastic new era, the importance of mobile power at sea in maintaining our rights, keeping the peace, and furthering the growth of freedom stands out like the Pole Star. The preceding pages have covered some examples of the Navy's need in every decade of our history from the Caribbean to the shores of the Middle East, the frozen seas, the vast Pacific. Since World War II, however, the pace of critical events everywhere calling for seapower has been unique in United States experience.

The Navy's front line post in our new role of leader of the free world, whose lifelines are the sea, begun to be demonstrated soon after V-J Day. In an age of swift change, winds of unrest swept around the world. Determined on Communism and world domination, the Soviets fished in troubled waters east and west. In every country they found unprincipled men ready to accept their support—and often men of principle deluded by emotions, ideals, and false hopes.

For the remainder of this chapter, we're going to forget about famous battles and heroes and summarize how the U.S. has employed seapower in some of the main crises that have followed in rapid succession since the end of World War II. Individually and collectively, these events have fatefully affected world history. They have given new dimension and dramatic meaning to the historic mission of "showing the Flag" through which the Navy engenders good will and international understanding, implements national policies, and supports national interests, usually by presence alone, without firing a gun, launching a missile, or dropping a bomb.



1945: End of an era—from "Ranger" in Quiberon Bay to "Missouri" in Tokyo Bay.

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## CHINA

Shortly before V-J Day, the Soviets finally declared war on Japan and drove into Manchuria. They had a far larger goal than the valuable territories given in the peace treaty-vast, troubled China, potential Titan of nations. There, with captured Japanese munitions, they fed unrest and built up internal Communism in the pattern that continues today in Vietnam. Eventually Chiang Kai-Shek was forced to withdraw with a remnant of his forces to the island of Taiwan (Formosa). China became a Communist nation.

## IRAN AND TURKEY

In October 1945, President Harry S. Truman, speaking at the commissioning of the 45,000-ton aircraft carrier *USS Franklin D. Roosevelt*, observed "that the power of America as expressed in this mighty mass of steel is a power dedicated to the cause of peace."

Yet that power withered away as we shrank the Fleet. Therefore the peace was precarious. Russia increased pressure in Iran toward the Persian Gulf and sought bases on the Bosporus and Dardanelles to share in the defenses of the Turkish Straits–which would soon mean control.

Meanwhile, in the United States there were those who predicted that the atomic bomb's dramatic fireball made navies obsolete–echoes of like claims in earlier generations for the torpedo, submarine, and airplane. Admiral Nimitz, speaking in Philadelphia on 12 February 1946, berated this "fantastic theory offered without practical proof." Similar claims of obsolescence had been made for all weapons of the past, he added, "from the smoothbore guns to the armor-piercing shell. . .but while the prophets of naval doom are shouting themselves hoarse, the Navy will be at work to make the changes needed to accommodate American seapower to the new weapons, a process that has taken place following the advent of each new weapon throughout the centuries. The American genius for the exercise of seapower will not be allowed to languish."

Nevertheless, the country persisted in slashing the Navy. With the remaining strength afloat, we acted more firmly in the Eastern Mediterranean-Middle East; hence events of historic import there went more favorably.

Early in March 1946, just six months after the Japanese surrender, the Soviets, instead of removing their occupation armies from northern Iran as agreed, set up a puppet "republic" in the occupied area. When Iran sought to drive out the Communist puppets, the Soviets sent reinforcements and moved toward Teheran and the Turkish border. Iran brought this clear breach of international agreement before the United Nations Security Council, which voted against the Communists.

At the same time, the United States took a firm stand in this ancient crossroads of destiny and backed up strong words in the United Nations by visible power. In March, before the Security Council voted, *USS Missouri*, symbol of the Navy's triumph in the Pacific, sailed from the United States to the Mediterranean, and early in April, steamed through the ancient waters of the Bosporus both bringing U.S. strength there and indicating purpose in Iran. The *Missouri* was met by the cruiser *Providence* and the destroyer *Power*, both already on station in the Med. Her voyage was made ostensibly to return to Turkey the body of Mehmet Munir Ertegun, Turkish Ambassador to the United States, who had died months before in 1945. The gesture of good will brought gratitude, but the Turks, as well as others, did not miss the implied purpose of the famous warship's visit. On 7 April, the Paris newspaper *"Ordre"* said that the appearance of potent warships of the United States in Turkish waters "shows that the Star Spangled Banner expected to find its way clear for it wherever it appears." The French paper added realistically that what Russia wanted in the Straits was more than the mere freedom of passage, but to dominate the Dardanelles and block the way to others. Both through Iran and through the Straits she sought to win the oil-rich Middle East, crossroads of continents and route to the open seas.

A Greek newspaper, aware that Greece also was seriously threatened by Soviet ambitions, noted that the meaning of *Missouri's* visit was perfectly clear. "Russia," it said, "knocks threateningly at the land gates of Turkey.

America knocks at the sea gates. . .in a friendly way and pays a visit, saying 'Don't be afraid. I'm here.' "

In late March 1946, the Soviets had reached agreement with Iran to depart in six weeks "if no unforeseen circumstances occur." With U.S. manifest power backing skillful Iranian tactics, none did. Neither did the Soviets press their demands on Turkey.

## GREECE

Shortly after her visit to Istanbul, *Missouri* anchored off Athens. The Greek election at the end of March had been a decisive rejection of the left, but *Missouri's* courtesy visit happened to coincide with a threat of Communist subversion, following the election. The very presence of seapower can permanently influence the course of foreign events. Standing in from over the horizon, this battleship bore not only her own formidable power but also the symbol of U.S. purpose backed by visible strength. The U.S. Charge d'Affaires made clear the large impact of the U.S. Navy's presence:

> "Its special significance for Greece was fully appreciated and enthusiastically welcomed by the Greek Government, the Greek people, and the British in Greece. Nor was it lost on the Greek Communist Party or on the Russian Embassy in Athens. The visit contributed in substantial measure to calming local apprehension regarding the security of Greece and, together with the recent elections, was an important factor making for a recent marked improvement in Greek morale."

In August, preparations were being made for a referendum vote on the restoration of the Greek monarchy and the return of exiled King George II. At the same time, the Ukraine charged in the U.N. Security Council that Greek policies threatened peace. The accusation, forerunner of renewed Communist pressure toward the Miditerranean, came only a few days after the Soviet Union had revived its demands on Turkey to give the Russians a share in the naval control of the Straits. The President of the United States at that moment decided to send a stronger naval squadron to the Mediterranean. In so doing, he realized that if the Soviet Union did not back down, there might be a war. But he pointed out that it was just as well to find out now, as in five or ten years, whether the Russians were moving toward world conquest.

Accordingly, our ambassador to Greece made diplomatic arrangements for a courtesy visit to Athens' ancient port of Piraeus by the carrier *Franklin D. Roosevelt*, cruiser *Little Rock*, and destroyers *Cone*, *New*, and *Corry*. The visit, to take place between 5 and 9 September, also provided for a call of destroyers *Warrington* and *Noa* to the port of Thessaloniki in northern Greece. On 28 August, the news of the proposed visit was released; two days later Soviet Foreign Minister Vyacheslav Molotov charged that the planned cruise was an attempt by the United States to interfere in the coming Greek referendum.

On 1 September, the Greek plebiscite was held under the eyes of American and Bristish observers; 70 percent voted in favor of the return of George II from his London exile.

## FORMATION OF SIXTH FLEET

Four days after the Greek election *Roosevelt*, along with her cruiser consort and escorting destroyers, entered these ancient seas where, at Salamis, Greek warships had changed the course of civilization milleniums before. From this nucleus grew the 6th Fleet, today's armada for peace in the Mediterranean where U.S. strength afloat has been needed now for most of two centuries.

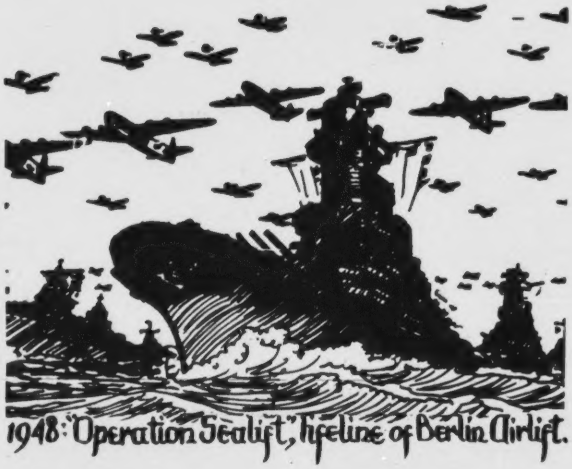
Aware that both European stability and American security depended in large measure upon continued Greek and Turkish independence, the United States developed the Truman Doctrine, which provided substantial economic aid to both countries. The U.S. Fleet in the Mediterranean by just being there became at once the seaborne guarantor of the Truman Doctrine and a highly mobile impediment to Soviet ambitions.

In early 1948 the Fleet proved its worth again when it stood by to encourage the Italian government, then battling the threat of a Communist take over. Again the elections sustained the existing government.

## THE BERLIN AIRLIFT

At the same time, 700 miles to the north of Rome, the free sector of Berlin was a beleaguered city after 22 April when the Russians cut off the last train connection with the West. Already the U.S. Air Force had begun the famous Berlin Airlift, shuttling food and supplies from the West to the isolated city. All through the summer and into the fall, Air Force planes flew over the Soviet blockade like an airborne conveyer belt, bringing food and hope to the encircled West Berliners. The lifeline of this incredible undertaking lay on the sea, made possible because the allied fleets controlled it. The U.S. Navy assigned a number of its tankers and other auxiliaries to "Operation Sealift." These ships, docking at Bremerhaven, delivered 12 million gallons of aviation gasoline for the airlift planes and great quantities of food for the people of Berlin.

As winter approached in 1948, the task of keeping the city alive became even grimmer, for the overworked aircraft and weary pilots would soon also have to haul mountains of coal. To augment the lift, the Navy organized "Operation Vittles" by ordering its Transport Squadrons Six and Eight from the Pacific. The 24 naval aircraft that joined the air shuttle logged 41,000 flying hours, airlifting 119,000 tons of supplies. With this support Berlin held out through the long, bitter winter, and on 12 May of the following year the Soviets lifted the blockade.



1948: "Operation Sealift," lifeline of Berlin Airlift.

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## SPAIN

On 3 September 1949, a U.S. Navy cruiser and destroyer force made the first visit to a Spanish port since that country's Civil War. Admiral Richard Conolly conferred with Franco. More friendly visits followed, paving the way for the agreement of 26 September 1953, which gave the United States the right to construct and use naval and air bases in Spain. The defense of western Europe and the Mediterranean was greatly strengthened against agression from Moscow.

## THE KOREAN CONFLICT

At the end of World War II the United States occupied the southern part of Korea and the Russians the Northern part. As the United States reduced its strength in the Far East the Soviets increased theirs, and China fell into the Red orbit.

In June of 1950 the Communists attacked South Korea, and the United Nations authorized forces, under U.S. leadership, to repel them. Suddenly those who had been calling the Navy obsolete and trying to absorb the Marines into the Army had to come to the Navy and the Marines for help. Again the classic values of seapower were demonstrated. We will mention just a few events:

The last minute reinforcement of the toehold of Pusan, where the Army and Marines coming in by sea, and the fleet planes and guns pounding from the sea on the last short perimeter, averted disaster; the giant, sudden surprise strike from the sea spearheaded by the Marines in amphibious assault at Inchon that overnight turned war nearly lost into the complete rout of

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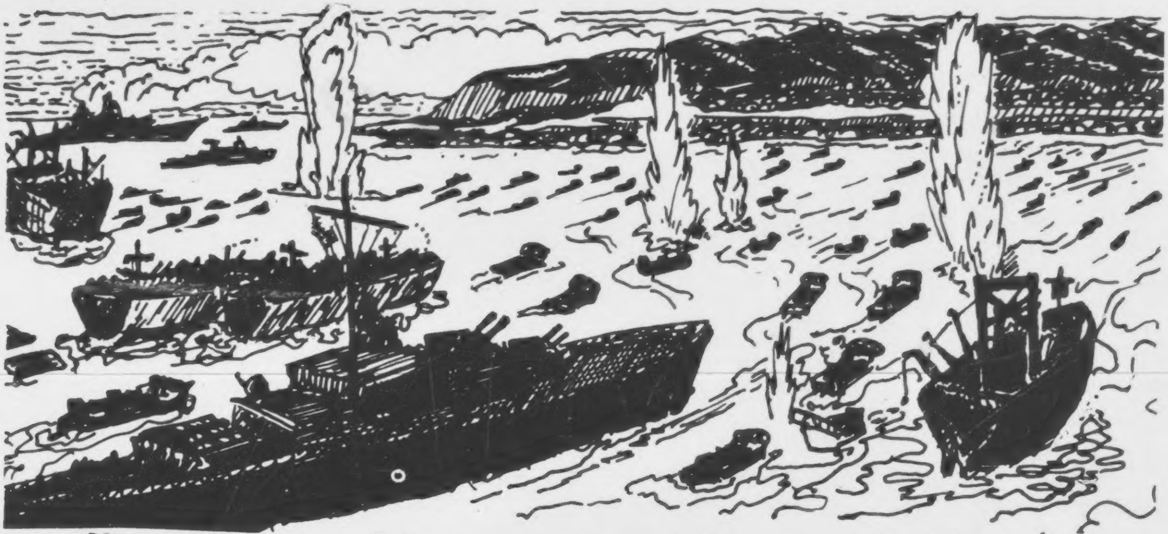

1950: Navy/Marine amphibious assault at Inchon turns the tide in Korea.

165.206

the enemy; the successful evacuation at Hungnam; the ever-present advantage of the warships' planes and guns as the powerful right arm of the land forces; and the unbroken line of supplies and reinforcements by the secure sea.

After Korea, the now strengthened 7th Fleet served as a barrier to invasion of Taiwan. Crisis followed crisis. The capability of the Fleet to move swiftly, to concentrate superior strength at the point of decision and yet to stay with enduring force after arrival, gave the United States unique advantages the Reds could not match.

## VIETNAM INVOLVEMENT PERIOD: 1954-1973

In the troubled summer of 1954, when the fateful decision was made to divide Vietnam (like Korea), another unique advantage of the control of the sea strikingly manifested itself amidst tragedy for a whole nation–the ability to move large numbers of people and mountains of material.

The first weary, starved refugees clambered on board *USS Menard* (APA-201) on 16 August. From then until July 1955, in one of the remarkable humanitarian operations of history, U.S. Navy transports, landing craft, and other ships moved more than 293,000 North Vietnam refugees from Haiphong south. This "Passage to Freedom" by masses of men who had years of experience with Communism and who gave up homes and possessions rather than live under Communist occupation, and the sealift of tons of equipment out of North Vietnam, strengthened the cause of freedom throughout the world.

## FORMOSA

In August 1954, President Eisenhower, reacting to a Peking radio boast that Formosa would be "liberated" like North Vietnam, repeated the U.S. pledge that the 7th Fleet would block invasion. The fate of the Tachen Islands, some 210 miles north of Formosa and only 15 miles off the China Mainland coast, was another matter. In February, Chiang Kai-Shek accepted their inevitable loss and asked for help in their evacuation. The U.S. 7th Fleet responded.

Admiral Lorenzo Sabin, who had come from Saigon to direct the operations, said "We are going in with our muzzle covers on, but we are prepared to go into action if we are opposed." The impressive power of the Fleet discouraged Communist resistance to the evacuation, despite blustering threats. On 6 February, carriers *Yorktown, Midway, Wasp, Boxer*, and *Kearsarge* were already on the line, accompanied by cruisers, destroyers, submarines, minesweepers, transports, and landing craft. Their presence was enough. The operation went peacefully, even though the Communists, dug in on Yikiang Island eight miles to the north, could have shelled the evacuation.

Within a few days the U.S. Navy had transported a whole society, its troops, and its baggage to a safer haven to the south (Formosa) and had demonstrated again its peacetime deterrent power. The *New York Times* called it the "most forthright United States action against Communism since the Korean War." It would not be the last; in the past decade one crisis has followed another with a dreadful sort of regularity–Suez, Jordan, Lebanon, the Formosa Straits, Panama, Guatamala and Nicaragua, the Congo, Laos–in each the threat of violence or effects to overturn the government has brought a U.S. fleet to reinforce order and the rights of free people.

## THE CUBAN MISSILE CRISIS

In 1962 developments in Cuba brought the United States and the Soviet Union into direct confrontation. Relations between Cuba and the United States had been deteriorating since the Castro revolution. The diplomatic break, which occurred early in 1961, was followed by increased tensions. As Castro moved squarely into the Soviet orbit, Cuba was ousted from the Organization of American States early in 1962. Russia covertly moved to set up an advanced missile base on this Communist enslaved island.

Monday, 22 October 1962, President Kennedy, on nationwide television, announced to the American people that United States surveillance over Cuba had shown "that a series of offensive missile sites is now in preparation on that imprisoned island," a critical menace to national and hemispherical security. The President firmly insisted that the sites be dismantled, that Soviet ships en route to Cuba bearing missiles or components turn back, and that missiles on the island be withdrawn. To ensure that U.S. demands were met, he directed the Navy to quarantine the island. As the *Norfolk Virginian-Pilot* of 30 October commented, "Mr. Kennedy simply seized upon the most effective measure, short of violence, that he judged to be available to him."

For some time the Navy had been maintaining surveillance and reconnaissance patrols in view of the influx into the area of 30 ships per month–Soviet and Soviet chartered. Now the Fleet responded at once with a classic exercise of seapower.

The President spoke on Monday night. Many warships sailed within hours; others already in the Caribbean stood ready. The quarantine proclamation was signed on Tuesday, to go into effect the next day, 24 October. Ships in the area were almost immediately on station. Naval and Marine Reserve forces were activated. Moreover, the same day that President Kennedy addressed the Nation–and the World–the safety of dependents at Guantanamo Bay was ensured by evacuating them. A total of 390 reached Norfolk by air, some 2800 by sea.

In the next grim month when, as Secretary of State Dean Rusk said, the two most powerful nations in the world faced each other "eyeball to eyeball," 183 ships manned by more than 83,000 men ringed Cuba, while over 30,000 Marines with them were poised and ready. The eight aircraft carriers that witnessed the withdrawal of the Soviet missiles logged more than 10,000 sorties on this mission; 90 ships of the Atlantic Cruiser-Destroyer Force steamed almost 800,000 miles in maintaining the quarantine along a 2100-mile front; with them were nearly as many amphibious and service force ships.

It is not likely that such a graphic demonstration of readiness went unnoticed in the Kremlin. As Admiral George Anderson, Chief of Naval Operations, said at the time.

> "The entire operation has been a magnificent testimonial not only to the senior

> leaders of our Government, but also to those commanders and commanding officers at lower levels who were so quickly able to move their troops–large number of troops; their ships–many ships; and their aircraft of many types in position to carry out lengthy, tedious, and often very sensitive operations with a high degree of leadership, professional competence, courage, and diplomatic skill."

This firm employment of seapower again provided the elements required for success in attaining national objectives. The Soviets, Secretary Rusk remarked, "blinked"–and backed down.

On 20 November, after American demands had been substantially met, the quarantine was lifted.

## OPERATION SEA ORBIT

"Operation Sea Orbit," a two-month globe circling cruise which began at the Straits of Gibraltar on 31 July 1964, marked on epoch in naval annals. The voyage, exceeding 300,000 miles, was made by the first all-nuclear powered task force in history–the carrier *Enterprise*, cruiser *Long Beach*, and frigate *Bainbridge*. It was accomplished without refueling, reprovisioning, and without supporting ships. Demonstrating the unique mobility, practically limitless cruising endurance, and ability to quickly reinforce U.S. power in all areas of the world, it created outstanding interest in all ports visited. It has had a subtle and long enduring impact in pointing up increased capabilities of the U.S. Navy as did the Great White Fleet cruise long before.

## GULF OF TONKIN

While the Navy successfully pursued peaceful goals in the Mediterranean and in many other seas, the Communists continued their buildup to destroy the remaining centers of freedom throughout Southeast Asia. With massive economic and technical support from Red China and the Soviet Union, they concentrated on Vietnam. The 7th Fleet likewise continued its watchful role of keeping the sea lanes open.

Then came August 1964 and the events in the Gulf of Tonkin that changed America to a warrior. The destroyers *Maddox* and *C. Turner Joy* were attacked by North Vietnamese PT boats, the United States retaliated with a massive air strike against their bases, and President Johnson requested congressional authority "to take all necessary measures to repel any armed attack against the forces of the United States and to prevent further aggression."

From 1965 on, the task of the Navy in the Southeast Asia area expanded. More U.S. Marines and other troops were landed. Not only did the Navy have the giant role of maintaining a vast flow of "beans, bullets, and black oil" and other supplies, but its direct support of operations against the Viet Cong increased. Employing the unique advantages of sea-based power, ready amphibious groups have launched scores of sudden strikes from the sea, overwhelming the Viet Cong in coastal strong points. Naval gunfire support has blasted the Viet Cong day and night, clearing the way in innumerable instances for our forces large and small ashore, and greatly aiding our carrier attack planes by destroying many batteries and radar stations along the coast.

U.S. Navy Seabees, doctors, and Hospital Corpsmen have played their large roles ashore in South Vietnam alongside the Marines.

On 11 March 1965, the Navy began operation "Market Time," combining many smaller U.S. warships with those of South Vietnam in an increasingly tight surveillance net over coastal shipping. In 1966, we built up a similar fleet of smaller craft for anti-infiltration, search and destroy missions (Operation "Game Warden") in the maze of waterways that thread the Mekong Delta and elsewhere in South Vietnam. Not since the Civil War days has the Navy been so heavily involved in riverine operations.

Late in 1966, the 7th Fleet received authority to operate north of the neutral zone against Communist craft supplying the Viet Cong to the south. Swift multipurpose destroyers promptly moved in to clear the seas. by the spring of 1967, when enough ships could be assigned to cover the coast, Viet Cong coastal supply had been virtually eliminated.

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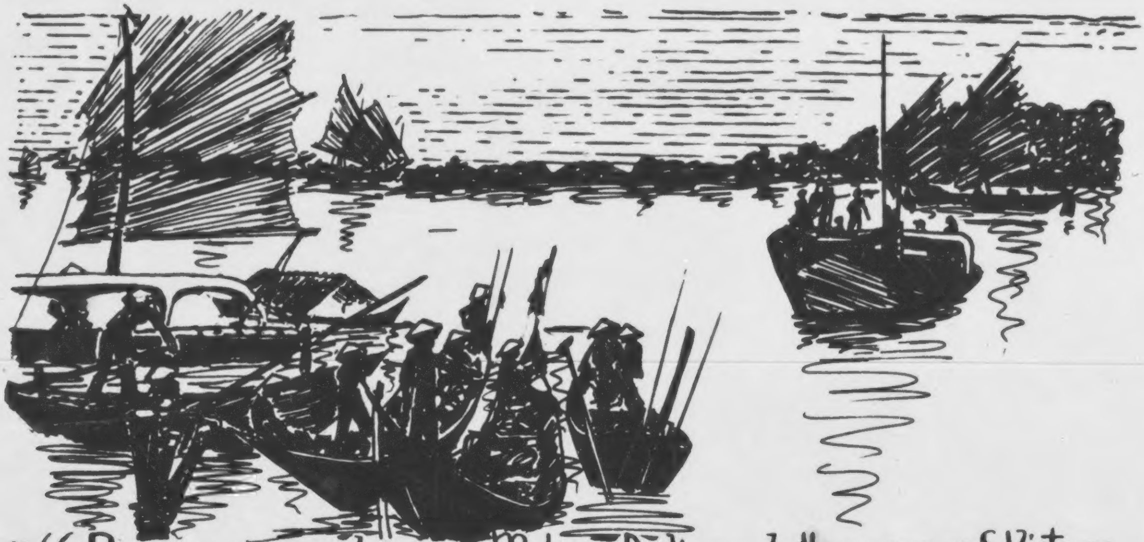

1966: Riverine warfare begins in Mekong Delta and other areas of S. Vietnam.

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In the summer of 1968, five attack carriers were continuously deployed to the western Pacific with three on the line at YANKEE Station in the Tonkin Gulf. The embarked carrier airwings had destroyed or heavily damaged hundreds of military targets in North Vietnam and had successfully interdicted land transport as well as waterborne logistic craft on rivers, bays and along the coastal routes. In September 1968 the Tonkin Gulf task force was joined by the USS NEW JERSEY, the first U.S. battleship to see action since the Korean Conflict.

## IN-COUNTRY VIETNAM

By the end of 1968 plans for Vietnamizing the war were well in progress. The Vietnamization program accelerated the turnover of U.S. equipment in an effort to create a self-sufficient armed force for the Republic of Vietnam. The Navy turned over its first boats and equipment in February 1969. Two months later 242 combat craft, which included swift and river patrol boats, had been turned over to the Vietnamese. By February 1970 there were virtually no U.S. Navy combat craft within Vietnam. From a 1968 high of around 36,000 Navymen in Vietnam, the Navy personnel figure dropped to less than 8,000 by December 1971.

The Agreement on Ending the War and Restoring Peace in Vietnam was officially signed in Paris January 27, 1973. The agreement paved the way for the release of all prisoners of war and the withdrawal of all U.S. combat personnel from Vietnam.

Among the first American prisoners of war to be returned were Lieutenant Commander Everett Alvarez, Jr., the longest-held American prisoner in North Vietnam, and Captains James B. Stockdale and Jeremiah A. Denton, Jr., the senior Navymen held captive.

One-hundred and thirty-eight Navymen were among the 566 returned American servicemen. Nine Navymen were reported to have died while in captivity. Two Navy employees were among the 25 civilians returned to freedom.

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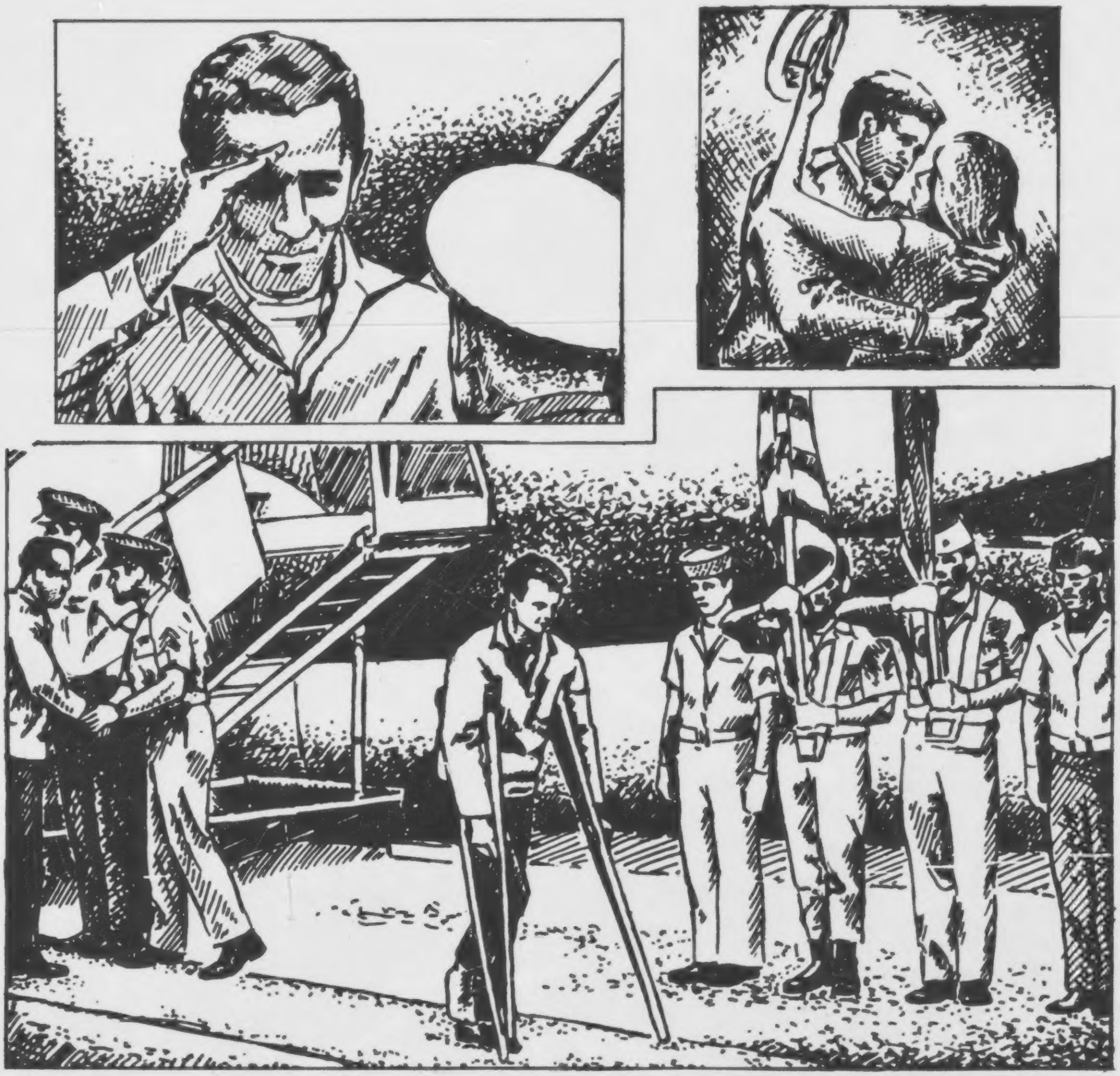

1973: Feb.12~First POWs arrive, Clark Air Base, Philippines.

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## PERSONNEL ORIENTED CHANGES

During the latter part of the Vietnam Involvement Period several significant personnel oriented changes came about. In July 1970, Admiral Elmo R. Zumwalt, Jr., age 49, became the Navy's youngest Chief of Naval Operations in history. Less than a year later on June 2, 1971, Rear Admiral Samuel L. Gravely became the Navy's first black admiral. The Navy got its first women admiral in July 1972 when Captain Alene B. Duerk, U.S. Navy Nurse Corps, was promoted. By December 1972, two women officers and 60 enlisted women had made history by becoming a part of the 500-person crew of the hospital ship *USS Sanctuary* (AH-17).

## OTHER AREAS

The existence of numbered fleets deployed in readiness, in addition to the Seventh Fleet off Vietnam, gives the United States a military capability anywhere in the world. Principal among these are the deployed forces continually maintained in the Mediterranean and in the Caribbean.

In the Caribbean, an amphibious ready group with an embarked Marine Corps battalion landing team is on station to contribute by its continual presence to maintaining the stability of that area. A battalion of Marines is also stationed in Guantanamo for the security of the Naval Base.

In the Mediterranean, the Sixth Fleet is on station in an area of increasing and aggressive Soviet naval activity. In fact, the total operating days of the Soviet Mediterranean Squadron during 1967 exceeded the combined total of 1965 and 1966. This marked increase was most pronounced during the Arab/Israeli War in June 1967 when the strength of the Soviet naval presence increased from a prior high of 23 ships to 35-40 ships. It marks the first time in recent years that the Soviets have so deliberately used their fleet to support their foreign policy. Since the Arab/Israeli war, a stepped-up program of Mediterranean port visits by Soviet ships seems clearly aimed at increasing Soviet influence in that area.

## SCIENTIFIC AND TECHNOLOGICAL DEVELOPMENTS

Despite the almost constant deployment of the fleets on peace-keeping missions—and sometimes in support of those missions—the Navy has made outstanding contributions to the scientific and technological developments of our times. Notable among those that have contributed directly to the Navy's own combat potential are: nuclear-propelled submarines and surface ships and the Polaris and Poseidon missiles. Benefits for both peace and war stem from scientific studies and development in nutrition and preservation of food for shipboard use and in packaging and transportation of supplies. The same is true of medical research; for example the special studies of medicine for tropical areas and for the polar regions.

Explorations in the Antarctic begun by Admiral Richard Byrd in the 1930s were resumed immediately after the end of World War II and have continued, contributing to many kinds of scientific knowledge.

Naval officers have participated in the outer space program as individuals, and Navy ships have played their own role—the latter of special importance, since all our astronauts returning from space have been landed in the sea, from which it is the Navy's task to retrieve both men and capsules.

In November 1969, Commanders Charles Conrad, Jr., and Alan L. Bean, made the second successful moon landing as a part of Apollo 12.

Navy Captain Alan B. Shepard and Commander Edgar D. Mitchell steered their Antares moonship to the lunar surface and became the third U.S. team on the moon. Shepard and Mitchell conducted a two-part 33½ hour scientific expedition. Shepard, the first U.S. spaceman, set a record having spent more time on the moon in his two walks than any other man. His 9 hours, 3 minutes, was one hour and 12 minutes more than Commander Conrad's two walks.

The Navy has also participated in the development and use of satellites for communication purposes.

The science of oceanography is still in its early stages. The exploration of the ocean bottom and the study of deep-sea plant and

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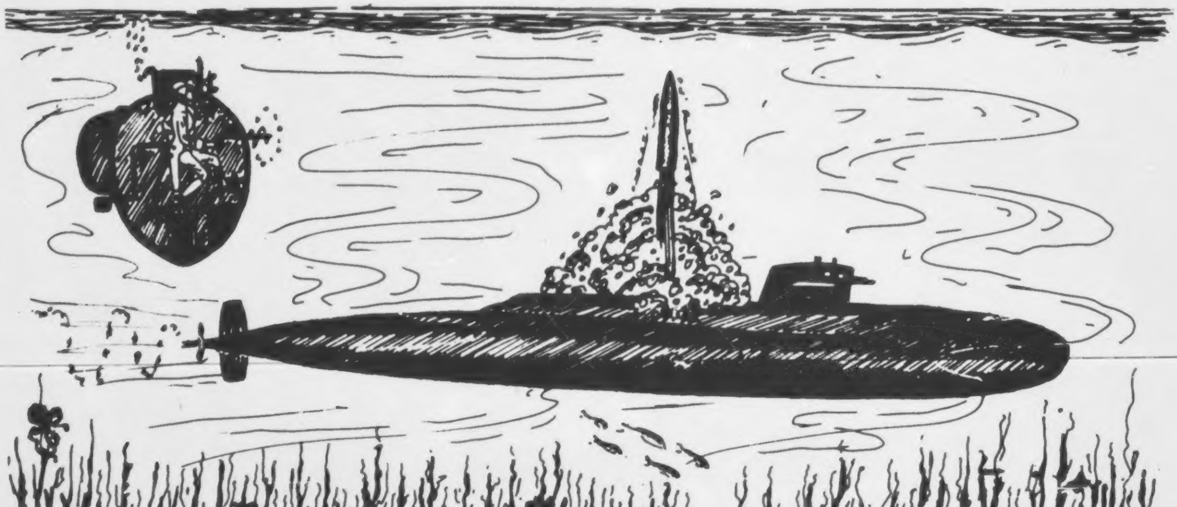

1776~1973: Progress in underwater warfare—from "Turtle" to "Trident."

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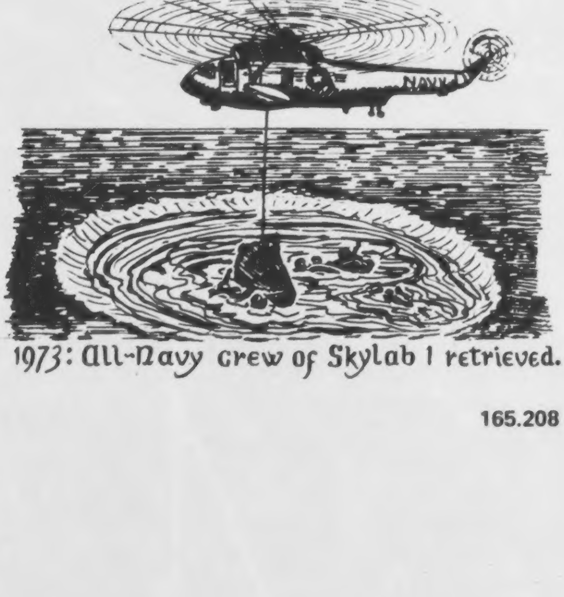


1973: All-Navy crew of Skylab 1 retrieved.

165.208

animal life has many potential uses, not the least of which is the possible exploitation of an enormous source of food.

In the summer of 1964, four aquanauts, inside a tubular structure called Sealab I, were lowered 192 feet to the ocean floor 26 miles off the coast of Bermuda. There the men lived and worked, both inside and outside Sealab I, for 11 days. The experiment was repeated on a larger scale in 1965 off the coast of southern California, primarily to measure human performance in cold water (46° – 52 F°) and low visibility during long-period saturation dives. Sealab II employed a three-team relay system, 28 men in all, living in a 57-foot-long chamber at a depth of 205 feet for a total of 45 days. Other phases of the Sealab program are planned. The development of means whereby man can live and work beneath the sea has many exciting implications for the Navy and the world's future.

This chapter has covered only a few highlights of the Navy's history. In the selection of events, leaders, and famous ships for mention, an effort has been made to portray the essential characteristics of each historical period, the qualities of leadership that have made the Navy what it is today, and something of the part the Navy has played in the history of our country. Quotations and small items of interest have been included to help convey the flavor of a period, illustrate personal characteristics, or simply because they might be of special interest or use to you as a Navy JO. If the chapter has stimulated your interest in naval history and suggested topics for further reading, it will have helped you on your way to the broad knowledge so essential to your success as you advance higher in your rating.

# APPENDIX I

# GLOSSARY

Compiling a complete, up-to-date glossary of terms used in the broad fields of public affairs, journalism, printing, photography, and the electronic media is almost impossible. New terms and "catch-words" are being introduced and applied differently almost daily.

Most of the terms that follow have been used at various points throughout this manual. On the other hand, many terms will be new to you. It is expected, that most of these terms will confront you sometime during your career as a Navy Journalist. All of them are used in public affairs regulations, the various service schools available to JOs, and most importantly, in your dealings with the news media.

## a

ABSORPTION–A term used in optics, especially in filter work.

ACCEPTANCE ANGLE–The angle of the cone of light ray which enters through the light entrance window of an exposure meter. This angle controls the distance the meter should be held from the subject for proper reading. Ordinarily, a meter should be held a distance no farther away than the shortest dimension of the subject.

ACETATE BASE–A transparent material on which film emulsions are coated. It is composed of cellulose acetate.

ACOUSTICS–(1) The branch of engineering pertaining to sound; (2) the manner in which walls, floor, and ceiling of a room or studio react to sound.

ACROSS MIKE–Projection of the voice almost parallel with the face of the microphone.

ACTION–Physical movement within a scene; a call to begin acting given by the director.

AD–Abbreviation for advertisement. Usually refers to display advertising.

ADD–Copy to be added to a story already written; direction to add such matter, as "add 1 fire."

AD LIB–Any departure from a prepared script; extemporaneous remarks; to take part in a radio or television show without script or music.

AD SIDE–Sometimes used to refer to mechanical department devoted to advertising composition.

ADVANCE NEWS RELEASE–Releases issued to news media to provide advance information concerning an event expected or scheduled to take place.

ADVERTISING CUTOFF–A special rule used to separate advertisements from news matter and from each other. See also "cutoff rule."

AERIAL DEMONSTRATIONS–Flight demonstrations, jumps, personnel or equipment drops by Navy personnel or aircraft, for public affairs purposes. (See "Flight Demonstrations.")

AFPS–American Forces Press Service. Provides military newspapers with a free source of news, features, and art material.

AFRT–American Forces Radio and Television. The overall term for the field.

AFRTS–American Forces Radio and Television Service. Provides American Forces Radio and Television stations with broadcasting materials.

AFTRA–Abbreviation for "American Federation of Television and Radio Artists."

AGATE–Type 5-1/2 points in depth, the smallest ordinarily used in newspapers.

AGATE LINE–The common unit of advertising depth (14 to the inch).

AGITATION–The movement of film, paper, or developer during the developing process to cause even development through continual change of solution at the face of the sensitized material. It is controlled, and is done either continuously or intermittently; if done incorrectly, it will cause spots on negatives.

AIR BELLS–Undeveloped spots on negatives or prints, due to air bubbles, are caused by lack of proper agitation.

ALIBI COPY–Duplicate file copies of all releases, both written and oral, together with the authority for the releases.

ALIVE–Copy or type still usable.

ALLEY–Section of a print shop devoted to a particular task.

ALL IN HAND–When all copy has been "sent out" it is said to be "all in hand." See also "wrap up" and "put to bed."

A.M.–A morning paper.

AM–Amplitude modulation, the standard system of broadcast transmission. Long waves follow the curvature of the earth, so the area of coverage for AM is governed by station strength.

AMPLIFIER–A device for increasing the audio power of the signal of a radio transmitter or receiver without appreciably altering its quality.

ANASTIGMAT–A lens corrected for astigmatism; one which brings both vertical and horizontal lines to a focus in the same plane.

ANGLE–Slant or special aspect of a story. "The angle" refers to the aspect emphasized in the story.

ANGLE OF FIELD–The angle formed by imaginary lines drawn from the center of the lens to the diagonally opposite corners of the film. It determines the coverage of a lens with a particular film size.

A.P.–The Associated Press is a cooperative, nonprofit news sharing wire service owned and operated by its members.

APERTURE; DIAPHRAGM STOP; F/STOP; LENS OPENING; STOP–The opening of a lens, as controlled by an iris diaphragm, through which the light passes before striking the film. It controls the brightness of the image, that is, the amount of light entering the camera.

ARMED FORCES NEWSPAPER–Newspapers published by military commands with appropriated or non-appropriated funds.

ART–Any illustrative material used in a publication.

ARTIFICIAL LIGHT; TUNGSTEN LIGHT–Any light supplied primarily by a means other than daylight. Most common in photography is flash and photoflood.

ART TYPE–Trade name for acetate lettering or shading sheets.

ASA RATING–A number given to a film to indicate its relative speed or sensitivity to light and used in exposure calculation. ASA stands for American Standards Association. (Also called "exposure index," and "film speed.")

ASPECT RATIO–The proportional relationship of the width of the picture to the height of the picture. In motion pictures and television, it is 4 wide by 3 high.

ASSIGNMENT–A reporter's task, usually temporary (compare with beat). See also "assignment man."

ASSIGNMENT BOOK–The city editor's record of assignments given to reporters.

ASSIGNMENT MAN–A reporter available for general work, as distinguished from one with a regular "beat."

ATTRIBUTION–A term used by newsmen when referring to the name of a person in a news story who makes a statement which may be challenged.

AUDIO–Sound transmission over radio or TV, as differentiated from video or sight transmission.

AUDITION–A try-out for prospective artists or programs under conditions similar to the actual broadcast.

AUTHORITY–The source from which quotes and information originate in a news story.

## b

BACKGROUND LIGHT–A light projected on the background behind the subject, generally used in portrait photography.

BACKGROUND–(1) For radio, any low-volume passage of sound, speech, or music going on simultaneously with other sounds, such as sound effects, speech, or music transmitted at full volume. (2) For TV, any material, set, drape, drop, etc., used behind performers to create scenes or atmosphere.

BACKLIGHT; HAIR LIGHT; EDGE LIGHT; RIM LIGHT–Any light which shines from behind the subject toward the camera. It separates the subject from the background and causes a third dimensional effect because it forms a partial or complete rim of light on the subject. (See also key and fill light.)

BACK SHOP–The mechanical department, especially of a small newspaper.

BACK-TO-BACK–Consecutive programs originating from the same studio.

BACK-UP–Printed impressions which are run on backs of sheets already printed on one side.

BAD BREAK–Term used by printers and makeup editors to cover difficulties encountered in "breaking" a story from one column to another or one page to another, as when the break comes at the end of a paragraph (giving the reader the impression the story ends there) or when the first line in a column is very short.

BALANCE–(1) Placing elements of balance, such as objects, shapes, or tones, in opposing sections of a photographic composition so that each section appears to have an equal amount of weight or value. (2) Adjusting the levels of two or more sound sources in a program so that each is heard at the proper comparative volume, e.g., voice over music.

BANK–A part of a headline (also called a "deck"); usually used to designate a secondary part of a headline. Also a table in the composing room, usually sloped, used to store type temporarily before it goes into page form; often designated by the section of the paper for which it is destined, as "news bank," "sports bank," "ad bank," etc.

BANNER–A large headline of one or more lines extending across a page or almost the full width of a page. Also called a "streamer," "line," "banner line," "ribbon."

BARN DOORS–Accessory flaps fitted to photoflood reflectors in a manner of a swinging door. They are used to block out or diminish light from lamps on parts of a subject, especially in portrait photography.

BASIC EXPOSURE–The amount of light needed by the film for proper exposure. The term is usually used in connection with a chart or guide. It implies the combination of f/stop and shutter speed (for depth of field or action purposes) which gives an equivalent exposure. Example: basic exposure for bright sun, front lighting, average subject, ASA 100 film is 1/100 second at f/16. This can be changed to 1/200 at f/11 or 1/50 at f/22 or some other combination for an equivalent exposure.

BASTARD TYPE–Type that does not conform to the standard point system.

BEAM–The angle in which the mike is sensitive.

BEAT–A reporter's regular run, as police beat, city hall beat, etc. (Distinguish from "assignment.")

BED–Flat part of letterpress press against which the form rests.

BEEPER–A recorded telephone conversation or report.

BEN DAY–A plastic overlay in patterns employed in line drawings so "shading" effects will fall into the dot structure necessary for engravings. Ben Day is the name of the inventor.

BENDING THE NEEDLE–Projecting an excessive volume of sound into a microphone causing the needle of the volume indicator to hit the top of its scale.

BETWEEN-THE-LENS–Usually used in references to a type of shutter which is set between the elements of a lens as against the focal-plane or back shutter. Sometimes used in connection with the iris diaphragm whose blades operate between lens elements.

BG–Abbreviation for "background."

BILLBOARD–The opening announcement or portion of a radio program which tells the listener what and whom he may hear during the broadcast.

BILLING–The mention of cast names and the parts they play.

BINDER–A small banner head across an inside page usually used with the full text of a speech or an especially long story or to "tie in" several related stories.

BITE OFF–To remove paragraphs at the end of a story in making up the page in order to fit the space. What has been removed is known as the "biteoff."

BLACK–"Going to black" or "fade to black" means ringing down the curtain for a scene or act. The television screen becomes dark for an instant.

BLANK GROOVE–A recorded tract without modulation. Also called a "dead groove."

BLASTING–Too much volume, resulting in voice distortion.

BLEED–A cut "bleeds" when it runs to the edge of a page, usually a magazine page. (Sometimes used loosely in newspaper makeup to indicate a cut which runs to the edge of an outside column).

BLIND INTERVIEW–An interview story in which the identity of the interviewed person is not revealed. He is often called "a well informed source," "a highly placed offical," "a source close to . . . ," etc.

BLOCKED; BLOCKED-UP; TURNED OUT–Refers to extremely dark or "heavy" highlight portions of negatives. It implies that the negative is so dark in those regions that a good print, which should show good detail in the light portions of the subject, cannot be made from it. Caused by overexposure and/or overdevelopment of the film.

BLOOM–A sudden flare on the television screen caused by reflections from subject matter being televised.

BLOTTER–See "police blotter."

BLOW-UP–(1) A photographic enlargement or projection print. (2) To enlarge any printed or engraved matter.

BLUELINE–A photographically prepared image in blue lines on acetate, metal plates, or paper. Used for paste-up work in photo offset.

BLURRED–Indistinct or not in sharp focus. Due to a variety of causes; dirty, wet, moist or imperfect lens, improper focusing, improper cut film loading, improper setting of front standard against infinity marks, subject or camera movement, or faulty printing techniques. One of the principal causes of rejected pictures.

BOARD–The engineer's control panel.

BOARD FADE–A means of indicating a lapse of time or change of scene in a radio script. This is accomplished by the mixer(or monitor) who gradually turns off or fades all microphones in the studio. After a slight pause, he gradually fades into the new scene.

BODY–The main part of a news story which supports the lead and the bridge (if there is a bridge) by telling the full story in detail.

BODY TYPE–The type in which most of the newspaper is set; usually 7 or 8 point type. The term "body matter" is sometimes used to indicate that which is to be set in body type. (Distinguish from "display type.")

BOIL-DOWN–An order to reduce a story in length.

BOILER PLATE–News material, ordinarily "time" matter, in stereotype form and used as "filler" by small newspapers.

BOLDFACE–Type which is darker or heavier. Sometimes called "fullface." Abbreviated B.F., bf, or Bf.

BOOK–A quantity of copy. Usually a "take" of 300 to 400 words. Sometimes refers to a handful of copy from various sources about the same story.

BOOM–A mechanical device for suspending a microphone, normally movable.

BORDER–Strips of type metal used to form a box around a story, head, or ad.

BOUNCE LIGHT–A type of lighting technique, usually used in flash work, in which the light source is not aimed directly at the subject but is directed at the ceiling or wall and bounced back to the subject for an indirect type of light with indistinct shadows and is preferred when a more natural look is desired in the subject. In computing exposure, care must be taken to consider distance from camera to ceiling and ceiling to subject and also to compensate for loss of light due to absorption.

BOX–An enclosure of rules or border used around a headline or story to give more prominent display.

BOX ALL–Direction to enclose several units (head, story, and picture, for example) in a single box.

BOX HEAD–See "box."

BOX STORY–See "box."

BREAK–The point at which a story turns from one page to another but espeicially from one column to another. (See also "jump," "bad break," "wrap," "carryover.") Also pertains to the availability of a story, which "breaks" when it happens or becomes available for use in the newspaper.

BREAKLINES–Headlines in which a set of words with a broken rule to its left and right is centered above a main head.

BREAKING DOWN–In film editing, the act of reducing a reel of film into its component shots.

BREAK-OVER To carry a story from one page to another; also, the portion of a story carried over to an inside page. The page on which "break-overs" are concentrated is sometimes called the "break-over page." See also "carryover," "jump."

BRIDGE–(1) A connecting sentence or paragraph between the lead and the body of a story. (2) Music or sound effects which span two scenes of a dramatic program and may be used to show an elapse of time, change of locale, or change of mood.

BRIGHTENER–A brief, amusing feature story, or the headline over such a story. Short for "page brightener."

BRIGHTNESS RANGE–Variation of light intensities on the subject from minimum to maximum. A brightness range of 16:1, for instance, means that the brightest highlights of the scene reflect sixteen times as much light as the darkest shadows. Also refers to a method of exposure meter calculation which is based on this principle.

BROADCASTING–The act of transmitting audio and video material from a radio/TV station or network.

BROAD LIGHTING–Illuminating fully the side of the face turned towards the camera. It results in a broad expanse of highlight on the face as against the narrow amount of highlight which is the consequence of short lighting.

BROMIDE–A trite or hackneyed expression.

BUDGET–A wire service or other statement of the day's stories on hand.

BUG–A fancy typographical device inserted in heads and ads to obtain emphasis or break up areas of white space. See "dingbat." Also a telegrapher's key. Also refers to the union label of the International Typographers union.

BUGS–Slang term for trouble in equipment which is working imperfectly.

BULLDOG–The earliest edition of a paper. In the case of Sunday papers, it is often printed several days ahead of its publication date.

BULLETIN–A short lead of important or last minute news. When it pertains to a story already received, it is usually set in boldface type at the head of the previous story. The term is also used by the press associations to designate the first news transmitted pertaining to a new and quite important news event or new development in a running story. A bulletin ranks below a "flash."

BUREAU–A subsidiary newsgathering force operated by newspapers and press associations at important news centers such as Washington.

BURN-IN IMAGE–An image which persists in a fixed position in the output signal of a camera tube after the camera has been turned to a different scene.

BUSINESS DEPARTMENT–A department in a newspaper concerned with the commercial side of a newspaper such as advertising, circulation, promotion, and bookkeeping.

BY-LINE–The writer's name carried in type at the top of a story.

## C

C. and l.c.–Abbreviation for "caps and lower case."

CABLESE–The skeletonized and telescoped language used in transmitting news by cable to reduce transmission cost.

CAMERA ANGLE–The point of view from which a subject is photographed usually implying the angle used, such as high and low.

CAMERA AXIS–An imaginary line drawn through the center of the film and lens and outward to the subject. It is considered when planning the placement of lights when photographing with artificial light and in the posing of the subject in portrait photography.

CAMERA (RIGHT, LEFT)–Indications of direction in a setting as viewed from the point of view of the camera as opposed to "stage right" or "stage left."

CANNED COPY–Publicity material sent to news papers.

CAPS–Capital letters. (See also "upper case.')

CAPS AND SMALL CAPS–Capital letters and small capital letters, now rarely used. Sometimes abbreviated C. and s.c.

CAPTION–Strictly speaking, the headline appearing above a piece of art. Loosely includes cutlines or any type matter associated with art.

CARET–A character used to denote where corrections are to be inserted in copy.

CARRYOVER–Same as "break-over."

CASE–The type case, containing a single "font" of type. "Learning the case' refers to learning to set type by hand.

CAST–The artists selected to perform in a broadcast or telecast.

CASUAL VISITING–A ship or station plays host to individuals or specific groups, as differentiated from the general public.

CASUAL PUBLICATIONS–Publications which are NOT published at regular intervals for the same readership. They include booklets, brochures, pamphlets, printed guides, and similar literature.

CENTER–To set a line of type in such a way as to leave an equal amount of white space on both sides.

CENTERFOLD–Two joined pages at the center of a newspaper, usually used for photo features or longer articles.

C.G.O.–Can Go Over; material which can be held up for use in the next day's issue if necessary.

CHALLENGE–When a copy editor doubts the authenticity of a story or part of a story he challenges it by referring it to the desk chief.

CHANNEL–A bank of frequencies in the spectrum assigned to a given TV station or stations.

CHASE–A rectangular metal frame into which type, art, etc., are wedged (locked) before it is put on the press. (Distinguish from "form.")

CHECK UP–To verify a story.

CHEESECAKE–Art of the figure, especially the legs of a pretty girl.

CHINFO–The Chief of Navy Information.

CHINFO MERIT AWARD–An award presented quarterly to sea-service publications considered to be outstanding or to have shown improvement in meeting professional standards of journalism.

CIB–Command Information Bureau. A temporary office set up at the scene of special events, exercises, operation, and so forth to channel information to news media.

CINCH MARKS–Lateral scratch marks on the surface of a piece of film made by putting too much tension on a tightly wound reel.

CIRCUS LAYOUT–Method of making up a newspaper page in an unorthodox fashion, using heavy display type, multiple-column heads, much art, and sometimes color. Traditional rules of makeup are deliberately broken and a calculated frantic effect is cultivated.

CITY DESK–The nerve center of the city room, presided over by the city editor.

CITY EDITOR–The executive editor in charge of the collection and writing (and often the editing) of all local news in a newspaper.

CITY ROOM–The place in which the news organization functions.

CIVILIAN ENTERPRISE NEWSPAPERS–Unofficial military newspapers published by a commercial publisher at no cost to the local command or military complex. These newspapers are normally funded through advertising revenue obtained by the publisher. Most news is contributed by the local military establishment.

CLAMBAKE–A slang term used for a program which did not live up to expectations.

CLEAN COPY–Copy requiring few corrections.

CLEAN PROOF–Proof requiring few corrections. (See "galley proof.")

CLEAR–The length of time it takes to remove the unexposed and undeveloped silver salts from a negative in the fixing bath. Visually, it refers to the time it takes to get rid of the milky appearance of the film.

CLEARANCE–Permission to use copyrighted material.

CLIP–Abbreviation for clipping. Any clipping from a newspaper. Also refers to editorials and other matter reprinted from other publications.

CLIPSHEET–A sheet, usually printed, containing feature material or news matter. The American Forces Press Service prepares a weekly clipsheet.

CLOSE-UP–(CU) A very close picture of a person or object.

CLOSED CIRCUIT–A kind of "in-house" transmission from point-to-point not intended for the general public.

COATED PAPER–Any paper to which surface coating (usually slick) has been applied.

COL–Abbreviation for "column."

COLD–(1) To open a show without preliminary music or sound; (2) to go on the air without rehearsal.

COLD COPY–An announcement read unrehearsed.

COLDTYPE COMPOSITION–Any composition prepared by methods that do not include materials produced with letterpress typesetting equipment. For exmaple, typewritten material.

COLOR–To give a story color is to brighten up the writing with "human interest" material.

COLOR TRIANGLE–A graphic representation of the relationship of colors to each other. Primaries, (blue, green, red) are placed at the three points of the triangle and secondaries (cyan, yellow, magenta) are placed in between.

COLUMN–(1) Vertical sections of printed matter lying side by side on the same page and separated by a ruled line or white space. (2) A regular feature article in a newspaper.

COLUMN INCH–The standard unit of measuring newspaper space. It is one column wide and one inch deep.

COLUMN RULE–A thin line (usually a 1-point or 1/2-point rule) running from top to bottom of the newspaper page, separating it into columns.

COMBAT ART–Popularly defined as all art produced which results from combat operations or experimental operations such as Deepfreeze, Sea Lab, and space probes.

COMPLEMENTARY COLORS–Colors of pigment which when mixed produce a grey; colors of light which produce white when mixed. Opposite colors on a color triangle, blue and yellow for instance, are complementary to each other.

COMMERCIAL–That part of the program in which the advertiser tells the audience about his product.

COMMERCIAL PROGRAM–Sponsored by an advertiser.

COMPOSING ROOM–Section of the mechanical department devoted to hand and machine composition of type. (Sometimes loosely used to cover the entire "back shop.")

COMPOSITE PRINT–Picture and sound track combined on a single film strip.

COMPOSITOR–Worker who sets type by hand or machine.

COMMUNITY–The geographical area encompassing the cities, towns, villages, and rural settlements–including the civilian population residing there–in which naval commands are located or naval units are visiting.

COMMUNITY RELATIONS–All contacts, whether official or private, between the command, individual members of the command, and the local community.

COMMUNITY RELATIONS PROGRAM–Planned activities initiated by local or visiting commands which are designed to inspire favorable relations between the community and the Navy.

CONDENSED TYPE–Type designed to be narrower than the standard face; the opposite of "extended" type; extremely narrow versions are called "extra-condensed."

CONTACT PRINTING–A method of producing photographs by placing a sheet of photographic paper in absolute and uniform contact with the negative.

CONTINUOUS TONE–Photographs in which the tone values of the subject are reproduced by a gradual gradation of grey densities from black to white.

CONTRAST–A general term referring to differences between extremes of tone values in negatives, prints, and subject or lighting. When the difference is great, the contrast is called high, hard, or contrasty; when the difference is slight, the contrast is soft, flat, or low. Contrast in the final photograph may be the result of many contributing factors: lighting of the subject, the subject itself, type of film and developing used, and the kind of control exercised in printing.

CONTROL ROOM–The room housing broadcast monitoring equipment.

COPY–Term applied to all manuscripts.

COPYBOY–The errand boy of the city room.

COPY CUTTER–An employee of the composing room who controls the flow of copy to the compositors. He puts copy into "takes" of appropriate size depending on the current necessity for speed in order to maintain a steady work load on each machine. He supervises distribution of copy to machines and reassembly of type into original story form.

COPY DESK–The desk, often horseshoe shaped, at which copy is edited. On smaller newspapers, frequently all copy is edited at a single universal desk. On larger papers there are usually several separate copy desks such as the city desk, telegraph desk, and cable desk. (See also "rim" and "slot.")

COPY EDITOR–An editor who is in charge of the copy desk, where material intended for publication is edited, polished, and assigned heads.

COPYHOLDER–The proofreader's assistant who holds the copy and reads aloud from it while the proofreader is correcting the proof.

COPYREADER–An employee of the newsroom, working under the copy editor, who puts copy into final shape before it is sent to the composing room. He corrects language errors, checks it for style, consistency, and accuracy, and writes headlines.

COPYREADING SYMBOLS–A special set of symbols used by a copyreader when making corrections, additions, or deletions in copy.

COPYRIGHT–The exclusive right of possession given an individual by law to protect his literary, musical, or artistic work.

COPY WRITER–Employee of the advertising department of a newspaper or commercial organization or especially an advertising agency, who prepares advertising copy.

CORES–Centers on which film is wound.

CORRESPONDENT–A reporter who submits out-of-town stories to the newspaper. He may be a "staff correspondent," in which case he is usually a full-time employee, or he may be "on string," hence paid on the basis of the quantity of copy accepted by the newspaper.

CORRESPONDENTS–Individual representatives of bona fide media agencies, or reputable self-employed authors, photographers, and artists.

COUNTING IN–A system by which each letter symbol and space in a headline is considered as so many units of space and assigned a definite numerical count.

COUNTRY COPY–Term applied to copy submitted by correspondents, usually "on string," who cover suburban or rural areas.

COUNTRY TEAM–A term used in international public affairs. As the personal representative of the President of the United States, the U.S. Ambassador, in the country to which he is assigned, is the senior U.S. citizen. He is assisted in the formulation of policy by the "Country Team, " which, with the ambassador as chairman, consists of the senior member of each official U.S. agency and service represented in the country and the senior U.S. military command.

COVER–To get all available news about an event. A reporter "covers" a story when he gets the facts and either writes the story or telephones the facts to a rewrite man. He "covers a beat" by contacting a specific area of news sources daily. Coverage in this sense usually involves the reporter's presence on the scene of the event.

COVERAGE–Describes (1) the extent and thoroughness of the newspaper's coverage of its news sources, and (2) the extent and thoroughness of its circulation.

COVER STOCK–Paper stock used for brochure, booklet, etc. covers.

CREATED NEWS–News which is generally concerned with something the Navy has done or plans to do that we want the public to know about. Unlike spot news, created news can be anticipated.

CREDIT–A mention of the product being advertised or acknowledgment for the use of the material or performers on a program.

CREDIT LINE–A line acknowledging the source of a story or cut. (Example: "U.S. Navy Photograph.")

CREDITS–A listing of people connected with the presentation of a program.

CROP–To trim or block out parts of the photograph, either by cutting the print or in enlarging or contact printing. Aim is to improve composition or remove unwanted portions in the print. Sometimes it is loosely used to describe the act of moving in closer with the camera when photographing a subject. It is more desirable to compose well in the camera than to resort to cropping while printing.

CROSSLINE–A headline variation in which a single line of type runs over a column or columns. It can be centered, flush right or left.

CROSS FADE–To blend one sound into another by reducing the volume of the existing sound while increasing the volume of the succeeding sound.

CROSS LIGHT–Equal illumination in front of the subject from two directions at substantially equal and opposite angles with the optical axis of the camera and a horizontal plane.

CROSS TALK–An undesired signal interfering with the desired signal.

CRUISE BOOK–A carefully prepared publication employing informal text and graphic illustrations to cover a cruise or a brief period in the history of a ship or station and its crew.

CRUSADE–A campaign by a newspaper to bring pressure to accomplish a specific reform.

CUB–A beginning reporter.

CUE–A hand signal to a performer; a word signal in a script used to stop or start music, movement, speech, or a sound effect.

CUE SHEET (OR CUE CARD)–Frequently called "idiot cards," these are large cardboard sheets upon which are printed dialogue, lyrics, or other material which will help a performer.

CURTAIN APERTURE–The slit in a focal plane shutter which permits light to reach the film. It changes in size with different shutter speeds.

CUT–Any photograph, illustration, or diagram. (See "art.") Also (as a verb) to reduce the length of a story.

CUTAWAY–Shots of subjects previously established and related to the main action used to direct audience attention in order to cover gaps in action, screen direction changes, and passage of time.

CUTLINE(S)–Explanatory matter appearing below a cut. The "caption" then becomes the headline over a cut. (Note: This terminology sometimes varies.)

CUTOFF RULE–A rule or line placed horizontally across one or more columns to separate units such as boxes, cuts, multi-column heads, etc., from the rest of the page to guide the reader and avoid confusion. (See also "advertising cutoff.")

CUTTING–The succession of shots as they appear on the screen; the assembling and piecing together of shots according to the story.

CYAN–Blue-green secondary color resembling the turquoise blue of artists' pigments.

## d

DATA SHEET–A direction and information sheet packed with film.

DASH–A short horizontal line of varying length used to separate parts of a headline, headline from story, or story from other stories. It may also consist of a row of stars, a curved line, etc. The length of the dash usually has a specific meaning in makeup. (See also "dinky dash," "jim dash," "short dash," "long dash." Distinguish from "cutoff rule.") Also a punctuation mark.

DATELINE–The lead-in line giving the point of origin (where the non-local story is written, not necessarily the event) and date of "filing" or transmission. Usually includes the ligature of the wire service in ththis form: "MADISON Wis., Sept. 24 (AP). Also the folio line at the top of Page One giving date and place newspaper is published.

DAY SIDE–The part of the news organization that works days.

DAYLIGHT–Used in photography, the combination of sunlight and skylight; more loosely, and outdoor lighting from natural sources.

DAYLIGHT LOADING–Any arrangement on a camera, a film magazine or a developing tank permitting insertion of film in light without the use of a darkroom or a changing bag. Examples: film pack, cassettes, roll film.

DEAD–News matter which has been "killed," hence cannot be used in the newspaper. The term applies to both type and copy, and includes type and copy which has already been run.

DEAD BANK–A bank in the composing room where "dead" type is assembled.

DEADLINE–The last moment at which copy or art may be accepted in order to meet a particular edition.

DEAD MIKE–One that is turned off or is not connected.

DEAD STONE–Same as "dead bank."

DECK–A part of a headline; usually synonymous with "bank" or subordiante head. Sometimes used to refer only to a secondary part of a headline.

DEFINITION–The clarity, sharpness, resolution and brilliancy of an image formed by a lens.

DELAY TIME–The time from releasing the shutter to fully open position in between-lens shutter operation. Also, in flash work, the time it takes a flashbulb to build up to highest or peak intensity.

DENSE–A dark or "heavy" negative, usually caused by overexposure and/or overdevelopment. Also used to refer to specific dark portions of negatives. Opposite to thin.

DENSITY–The relative darkness or lightness of a negative or portions of it, according to the amount of silver present. The contrast of a negative, for example, is determined by differences of densities between highlights and shadows.

DEPTH OF FIELD–When a camera is focused on an object, a certain amount of distance in front of, and back of, the subject will appear acceptably sharp. This total distance is the depth of field. Knowledge and use of it enables a photographer to control the relative sharpness and blurriness of different parts of the picture to achieve desired effects.

DESK CHIEF–Executive employee supervising a particular copy desk.

DESK EDITOR–A minor executive supervising a group or reporters and/or copy editors.

DETAIL–The clarity of the registration of objects in negative or print. Akin to definition.

DEVELOPER–A chemical solution which makes the exposed (latent) image visible by changing silver halides to black metallic silver. There are many developers available according to use, but they are first classified broadly into two types: film and paper.

DIAPHRAGM–See aperture.

DINFOS–Short title for the Defense Information School, located at Ft. Benjamin Harrison, Indiana. Provides specialized instruction for all military service personnel in the Public Affairs Field.

DINGBAT–Generally, any typographical ornamentation.

DINKY DASH–The shortest dash, sometimes only one em in length, used to separate subdivisions of a story within sections separated by a "jim" ("short") dash.

DIRECT IMAGE PLATES–In offset lithography this term refers to plates which may be typed on or drawn on directly.

DISPLAY TYPE–Type larger or heavier than that normally used as body type or in the body of a news story; headline type.

DISSOLVE–An optical effect between two superimposed shots on the screen in which the second shot gradually begins to appear, while the first shot gradually disappears.

DISTORTION–An unnatural rendering of the shape or size of a subject in a photograph. It is not necessarily a bad practice to cause distortion. For dramatization of the subject, in news photography and for special effects, it is very effective. On the other hand, in technical or legal type of photography it is generally undesirable.

DISTRIBUTION–The act of putting type back in the case. Also the mechanism on a linotype which automatically returns matrices to their appropriate channel in the magazine. Also the function of carriers in distributing the paper to subscribers.

DISTRICT MAN–A reporter assigned to a particular district of a city, usually a "leg man." Also a man who supervises carriers in a specific district.

DOCUMENTARY–A type of film marked by its interpretative handling of realistic subjects. Sometimes the term is applied so widely as to include all films which appear more realistic than conventional commercial pictures. Contemporary usage includes the filming of real people in real situations as opposed to the restaging of events.

DODGING–The operation of permitting light from parts of a negative to fall on the paper for varying amounts of time when exposing the print so that final results are modified.

DOLLY–A rolling platform for camera and other heavy equipment that must be moved around. Also used for moving camera shots.

DOLLY IN–To move in from a far shot to a close one by means of a camera mounted on a dolly.

DOLLY OUT–To move from a close shot to a far one by means of a camera mounted on a dolly.

DOMINANT NEWS ELEMENTS–One or more news elements in a news story which overshadow other elements in intensity. They are combined to form the news peg.

DOPE–More or less private advance information, often based on gossip and rumor.

DOUBLE–A member of the cast who is playing more than one part.

DOUBLE EXPOSURE–Two exposures on a single negative. When done by a professional it is sometimes justifiable claimed to have been intended for artistic effect; when done by a beginner it is always a mistake.

DOUBLE TRUCK–A two page editorial or advertising layout made up as one, hence eliminating the "gutter," the normal margin between pages.

DOWN IN THE MUD–Low in volume or clarity.

DOWN STYLE–A newspaper style in which a minimum of capital letters is used. It is the present trend in both civilian and service newspapers.

DRESS–The final rehearsal before air time in which the program is treated just as if it were actually on the air.

DROP LINE–A type of headline in which each line is stepped back to the right.

THIS, THEN, IS
WHAT WE CALL
A "DROP" HEAD

DRY RUN–A program rehearsal without cameramen, engineers, sound effects, technicians, and similar personnel.

DUBBING–The process of re-recording or copying a record or portion thereof.

DUMMY–A layout sheet pasted up by an editor from galley proofs to show the printer the position in which type and art should be placed.

DUPE–An abbreviation for "duplicate." If two stories giving the same facts inadvertently are printed in the same issue, one is a dupe. Also used to designate the carbon copy of a story.

DUPE–To make a duplicate negative from a positive print.

DYNAMIC CUTTING–A style of film editing which, by the juxtaposition of contrasting shots or sequences, generates ideas in the mind of the spectator which were not latent in any of the elements of the film. (See "Montage")

## e

EAR–A little box appearing on either side of a newspaper "flag," generally carrying such information as the weather report, the newspaper's slogan, etc.

EASEL–A device used to keep sensitive paper flat while enlarging. Forms white borders on a print.

ECHO–(1) In radio, an artificially induced reverberation, accomplished by a special mechanical device, or special chamber, intended to produce a large hall, sepulchral, ghost, or distance effect. (2) In TV, a wave which has been reflected at one or more points in the transmission medium with sufficient magnitude and time difference to be perceived in some manner as a wave distinct from that of the main or primary transmission; also called "ghosts."

ECHO CHAMBER–A room or isolated portion of a studio designed to give a hollow or echo effect to the voice or instrument.

EDGE FOG–Fog on film due to light leakage between the flanges of the spool on which it is wound. Occurs when loading and unloading film.

EDGE NUMBERS–A series of numbers printed along the edge of film. These numbers print through to the positive print. Used to match negative to positive film in negative cutting.

EDITING–(1) The act of preparing news material for publication by selection, annotation, revision, etc., (2) Organizing, timing, and rearranging motion picture scenes for continuity, pacing, and story telling value. (See "cutting.")

EDITING BARREL–A container that has pins, on which to hang film takes. Used in editing to protect and organize film scenes.

EDITION–Each separate "run" of a newspaper. A newspaper may have several editions, as state edition, early mail edition, market final edition, etc.

EDITORIAL DEPARTMENT–The department in a newspaper which gathers, writes, edits, and comments on the news.

EDITORIALIZE–To express opinion in a newsstory or headline.

EDITOR-IN-CHIEF–An editor who supervises and coordinates the work of the editorial department and enforces the publisher's policy.

ELECTRONIC FLASH; STROBE LIGHT–A high intensity, short duration flash used as a source of illumination. Its light is usually softer than flash which necessitates development of film to a higher contrast.

ELECTRONIC MEDIA–The broadcasting media (radio and TV). So called because of its method of transmission.

ELECTROTYPE–A copper-plated duplicate of type or art, usually mounted on a wooden base.

ELEMENTS OF NEWS–Common denominators by which news value is determined.

EM–The square of any given size of type. (The letter M in standard type is usually as high as it is wide.) The term is most frequently used to indicate a standard measure of width and is short for "pica em," or 12 points.

EMBOSSING–Pressing an inked or uninked image in relief onto the paper stock.

EMULSION–In film or paper, a gelatin layer containing the silver salts which are sensitive to light.

EN–Half an em.

ENGRAVING–A process through which artwork for letterpress printing is reproduced.

ENLARGING; PROJECTION PRINTING–The making of large prints by means of a projected image.

EXCHANGES–Copies of newspaper received by a newspaper when it exchanges subscription with other papers.

EXCLUSIVE–An exclusive story. A "scoop" or "beat."

EXCLUSIVE RELEASES–Information concerning a significant news event which is obtained by only one of several competing correspondents desiring the information. It is the Navy's policy not to grant "exclusives" except when a correspondent originates the idea for a story. For a complete ruling on exclusives, refer to PA Regs.

EXHAUSTION–The aging or depleting of processing solutions so that they no longer produce satisfactory results.

EXHIBIT–A carefully planned arrangement of objects desinged to tell a story or convey a message.

EXPOSURE–The length of time that light has been allowed to act on a sensitive emulsion. It is controlled by a combination of f/stops and shutter speeds. Many factors affect the amount of exposure needed in a given situation among which are the kind and amount of illumination used, type of subject, and film speed.

EXPOSURE METER–A hand operated, photoelectric celled instrument used to measure the amount of light falling upon or being reflected from a subject with the object of calculating exposure. There are two types, incident and reflected light. The first measures the strength of the light which shines on the subject, the second measures light reflected from the subject.

EXTRA–An edition run off in addition to regular editions to cover some important news event. Extras are rare today due to radio/TV news competition.

EYE LIGHT–Illumination on a person to produce a specular reflection from the eyes (and teeth) without adding a significant increase in light to the subject.

## f

F/STOPS (AS F/4.5, F/11, F/32)–The number of the opening through which light enters the camera to strike the film. F/numbers are usually calibrated to change the amount of light entering by a factor of two times with each succeeding number–f/22 allows twice as much light to enter as f/32 while f/8 lets in only one-half the light of F/5.6. A given f/number is mathematically derived by dividing the focal length of a lens by a diameter of the lens diaphragm in question.

FACE–A type "face" refers to its characteristic design: Cheltenham, Bodoni, Goudy, etc., are type faces. Also, the printing surface of a piece of type.

FACTOR; MULTIPLYING FACTOR–An amount of compensation or increase of exposure due to various causes, as in filter factor.

FADE IN–(1) In radio, the gradual increase in volume of sound, voice, or music. (2) In television, to bring up the image electronically so that it appears gradually.

FADE OUT–(1) In radio, the gradual decrease in volume of sound, voice or music. (2) In TV, to black out the image electronically so that it disappears gradually.

FAKE–A falsified story.

FAMILY–All the type of any one design, including all the styles, widths, and sizes, compose a family.

FAMILYGRAMS–Informal newsletters to parents and dependents, written by the officer in command, when a ship is on a lengthy deployment or the shore assignment is in a remote area.

FANFARE–A short dynamic musical selection for commanding attention.

FAR POINT–The farthest object from the camera which is still acceptably sharp when the camera is focused for a given distance. Near and far points are used to describe the extent of depth of field.

FAST–Used in photography, a term meaning generally accelerated or efficient. For instance, a fast film is one which is highly sensitive to light, a fast lens transmits relatively more light than a "slow" one and a fast developer is one which acts more quickly on a film causing more rapid development. "Fast" does not always imply a gain in exposure as in the above examples; a fast shutter speed is one which is of shorter duration and which stops action but which causes less exposure if not compensated for.

FAT–Any line, especially a headline, is "fat" when it contains too many letters to be set in the allowed space.

FCC–The Federal Communications Commission.

FEATURE–(1) To give prominent display to a story or to play up a particular "angle" of a story. (2) A special story written for a publication which goes beyond the usual news value of the material and delves into its human interest, (3) Syndicated matter such as comics, humor panels, columns, etc.

FEATURE PICTURE–One that is planned, aimed to tell a particular story, and not dependent on timeliness to any great degree.

FEED–To supply another station or network with a given program.

FEED BACK–(1) Audience response to public affairs, media (such as letters to the editor). (2) The squeal or howl which may result from accidentally closing the inbound and outbound ends of an electrical current.

FHTNC–Fleet Home Town News Center. (See Chapter 23.)

FIELD–The area covered by a lens or a view finder.

FILE–To transmit a story by telegraph, teletype, or cable. Also, all newspapers keep "files" of back issues. Also designates one day's output by a press association.

FILL; FILL-IN-LIGHT–Secondary illumination to lighten the shadows which are caused by a main or key light in basic lighting. It should be weaker than the main source and be placed close to the camera axis to avoid cross shadows. (See key and back light).

FILLER–Short items of "time copy" which can be used to fill out small "holes" in inside pages.

FILM–A thin sheet of plastic coated with an emulsion of gelatin containing microscopic grains of light-sensitive silver chemicals which chemically react to light to form an image.

FILM ADVANCER–A mechanism for advancing the film in a camera.

FILM BASE–A cellulose acetate or plastic support for the emulsion layer in film.

FILM CEMENT–A solution of cellulose acetate or nitrate used to join strips of motion picture film.

FILM PACK–A daylight loading unit containing twelve or sixteen sheets of film attached to paper tabs so that the films can be successively exposed in the camera and then withdrawn to the rear of the pack without withdrawing it from the camera.

FILM PACK ADAPTER–A device that holds the film pack when the pack is to be used in the camera.

FILM SPEED–See ASA rating.

FILM STRIP (FILM CLIP)–A short piece of motion picture, usually integrated into a live production.

FILTER (Audio)–A mechanical device employed to cut "high" or "low" so that a more evenly modulated tone will result. A filter is also used to give a voice a weird effect or to differentiate between the two parties in a telephone conversation, in a radio or television script.

FILTER (Photographic)–A piece of colored glass or gelatin used to selectively pass (transmit) or block (absorb) certain colors of light to alter the film's usual grey scale rendition of the subject. Filters can be used in a variety of situations to meet specific needs; for color correction, haze penetration and contrast control.

FILTER FACTOR–The number of times the exposure must be increased to compensate for the light which is absorbed by the filter.

FIRST-DAY STORY–A story published for the first time; a story dealing with something that has just happened (used to distinguish from a follow-up or "second-day" story).

FINE CUT–The version of the workprint of a film which follows the rough cut stage of editing. At each successive stage the cutting is refined and unnecessary footage eliminated.

FIVE W'S–The who, what, where, when, and why that a JO attempts to answer in writing a summary lead. (Sometimes "how").

FIXER; FIXING BATH; HYPO–A chemical solution which dissolves or removes the unexposed and undeveloped silver halides from the developed film or paper. Its purpose is to make the negative or print permanent.

FLAGS–A nameplate used to indicate section pages or special pages, such as editorial, sports, and family pages.

FLARE–Excess light reaching film and causing fog, resulting from internal reflections within the lens. You can most easily get it when the camera is pointed towards the light source.

FLASH–The first brief information of a very important story. The press associations use the term only for news of extreme moment and the flash outranks the "bulletin."

FLASH GUN–An accessory on a camera that is capable of setting off flash bulbs for artificial illumination.

FLAT–(1) Photographically lacking in contrast, opposite to "contrasty." (2) A sheet of acetate or paper on which a number of negatives have been stripped up ready for printing the press plate.

FLAT-BED PRESS–Any press that prints from type held horizontally on a flat surface.

FLIGHT DEMONSTRATIONS–Aerial performances by a flight demonstration team, such as the U.S. Navy "Blue Angels"; rescue demonstrations by helicopters; aerial refueling demonstrations; maximum performance takeoffs and landings; or similar flight operations.

FLIP CARDS–Pieces of cardboard placed in correct order and used for titles, credits, slogans, ect.

FLOOD; FLOOD LAMP; PHOTOFLOOD LAMP–A high intensity bulb used to light indoor pictures, especially portraits and studio-type photographs.

FLOOR MANAGER–A production staff member who remains in the studio to relay cues from the director to performers and technical staff.

FLOPPING–To flip a negative from its proper printing-side prior to exposure and thereby cause a left to right reversal of all objects in the final print. This technique is sometimes used to make a picture face in a desired direction. (Caution: Flopping reverses ribbons and medals, the part in a person's hair, keyboards, etc.)

FLUFF–Also known as a "bloop," "butch," or "boot." These terms are used in referring to errors while reading copy or lines.

FLUSH–Even with the column margin on either left or right. Usually designated "flush left" or "flush right." Thus a "flush left head" is one which is set even with the margin on the left. "Flush left and right" is a term sometimes used to designate a "full line." "Flush and indent" is a direction to the compositor to make the first line flush and succeeding lines indented (usually one em). (See also "hanging indention.")

FLYOVER–A special event in which Navy aircraft depart their home base, fly over an outdoor public gathering in formation at a specified time, and return to their home base without landing at the site of the event.

FM–Frequency modulation, a high fidelity system of broadcast transmission. High frequency waves travel in a straight line rather than following the earth's curvature.

FOCAL LENGTH–The distance from the optical center of the lens to the film plane when focused on infinity. It determines the image size which can be gotten with a given lens as well as controls its f/stop, depth of field, and other lens attributes.

FOCAL PLANE SHUTTER–A shutter consisting of a curtain with slits of various sizes, traveling as close to the film as possible. It generally includes higher shutter speeds than between-the-lens shutters. A camera having a focal plane shutter can be used with interchangeable lenses which do not have shutters of their own.

FOCAL POINT–A point on the focal plane at which converging rays of light from a lens meet. More simply, the photographic image of a point.

FOCUS–To adjust the distance between the lens and the film for greatest image sharpness, most commonly by moving the lens assembly forwards or backwards.

FOCUS LAYOUT–A newspaper layout in which elements are arranged to lead the reader's eye to the lead story in the upper right hand corner.

FOG–Non-image density on prints or negatives. This defect can be caused chemically in storage or in outdated film, it can be the result of stray light entering the lens when taking the picture, or it may be due to a darkroom which is not absolutely light tight.

FOLD–The point at which a paper is folded.

FOLIO–A page number, edition, newspaper's name or a combination of these elements.

FOLLOW–A "second-day" or "follow-up" story. The term is also used to designate a particular handling of a "sidebar" story where the sidebar is separated from the main story by a short dash and (usually) carries a small head of its own. (Distinguish from "add.")

FOLLOW FOCUS–A continuous change of lens focus to maintain a sharp image of a moving subject being filmed.

FOLLOW UP–A "second day" story. To "follow up" a story is to get new information on yesterday's story.

FOLLOW COPY–Circled directions to the compositor to set the type exactly as written despite seeming errors. Also, a proof containing many errors may be sent from the proof desk to the composing room along with the copy with the designation "follow copy" in order to save making many proof marks.

FOLO–Abbreviation for "follow."

FONT–A complete assortment of type of a given design, style, and size. The term is occasionally used to designate the case in which a font of type is stored.

FORCING–Overdevelopment of an exposed film or paper, usually to try to compensate for underexposure.

FORESHORTENING–A distortion caused by too small camera to subject distance.

FORM–A complete page of type and art within a chase.

FORMAT–(1) The size, shape, and style of a page, section, newspaper or book: (2) The arrangement of program elements in an established pattern.

FOTOTYPE–Cardboard alphabets used in line art, copy, and headline preparation.

FOUR-COLOR PROCESS–A photoengraving process whereby color is reproduced by a set of plates, one each for yellow, blue, red, and black.

FOURTH ESTATE–Traditional term for "the press."

FRAME–(1) A single complete picture on film or television; (2) the act of getting the correct view by the television cameraman.

FRAME-LINE–The narrow, unexposed area between adjacent frames or pictures.

FRAMING–The practice of adjusting the camera to place the image within the picture frame, or borders, as seen in a viewfinder or ground glass.

FRONT OFFICE–The business office. Sometimes, especially on small newspapers, used to distinguish all white-collar departments from all mechanical departments.

FRYING–A hissing sound caused by defective equipment, or noise on transmission lines.

FUDGE–A detachable part of a page plate which may be chiseled or replaced by another to make possible the printing of last-minute news. Often used in carrying last-minute sports developments. Also called "fudge box."

FULL LINE–A line is set "full line" when it is flush to both right and left.

FUTURE–A note about a story that can be expected to develop later. Such notes are usually kept in a "future book," which may also serve as the "assignment book."

FUZZY–(1) Photographically out of focus; not sharp: (2) An adjective used to describe vocal or instrumental music that is lacking in both clarity and definition.

FYI–"For Your information."

## g

GAIN–Control of volume used in transmission.

GALLEY–A shallow metal tray in which type is placed after being set. Also a rough measurement of length (a galley of type is about 20 inches).

GALLEY PRESS–A proof press, so called because it is suitable for proofing long galleys of type.

GALLEY PROOF–A proof of a galley of type.

GATE–A term applied to the film aperture unit of cameras and projectors.

GENERAL VISITING–A ship or station plays host to the general public, such as at an open house.

GIMMICK–A new approach used in a program format which is original, unique, or unusual.

GLANCER–Slang for an at-a-glance feature, one which sums up a story or series of related stories or the main stories of the day.

GLOSSY–Short for a "glossy print," a shiny-finished photographic print favored by photoengravers.

GRAIN–The individual particles of image silver in emulsions. According to their size and/or amount of "clumping" together, they give an impression either of coarse grain or fine grain. The former condition, also referred to as grainy or graininess, may be due to improper processing technique, type of film used or overexposure and/or overdevelopment. On the other hand, fine grain is usually the result of slower films, proper exposure, and careful processing.

GRAY OUT–A page "grays out" in a particular area when that area consists largely or entirely of body type, producing a gray and uninteresting appearance.

GREEN PROOF–Uncorrected proof.

GREY CARD–A piece of cardboard of neutral color which reflects 18 percent of the light which falls upon it. This tone is considered the visual "middle grey" of an average subject. The card is used in determining exposure with a meter.

GROUND GLASS–A sheet of glass with a grained surface, attached to the back of the camera at the focal plane and used to aid in focusing and composition.

GUEST CRUISES–An important part of the Navy's Community Relations Program which takes selected individuals and groups on indoctrination cruises of short duration.

GUIDELINE–The "slug" placed at the beginning of every piece of copy to identify the story.

GUIDE NUMBER–A numerical rating given to a flashlamp to indicate its strength and to aid in determining exposure. It is not a fixed value and may be adjusted to suit specific conditions of equipment, processing, and the photographer's exposure preference.

GUTTER–The margin between facing pages.

GYRO HEAD–A tripod head using a heavy flywheel driven by gears to ensure smooth camera movement.

## h

HAIR LINE–A very thin rule or line.

HALATION–A fog or halo around light objects in a photograph, due to reflection of light from the film base back up through the emulsion. Most modern films contain antihalation dyes which absorb light and prevent halation in all but the most brilliantly lit subjects.

HALFTONE–A pattern of dots in an engraving whose height reproduces the darks, the greys, and the lights of an illustration. Also the resulting cut.

HALFTONE NEGATIVE–Photographic negative made by photographing copy through a ruled screen. The screen breaks the image into a series of various sizes of small dots which have the appearance of continuous tone.

HALFTONE–Middle grey tones between highlights and shadows.

HALIDES; SILVER HALIDES; SILVER SALTS–The individual particles of light sensitive material which are suspended in the gelatin emulsion. Specifically, they are chemical compounds of silver bromides, iodides, or chlorides, the amount and ratio of each depending on whether paper or film and on the purpose.

HAMMERHEAD–A headline twice the size of the main head and set flush left, no wider than half the width of the headline area.

HANDHELD–Footage shot with the camera off the tripod.

HANDOUT–A news release supplied by a publicity agent.

HAND-STUCK–Type set by hand.

HANGING INDENTION–A headline or part of a headline set "flush and indent." Its first line is a full line and the rest are indented, usually one em. The last line may or may not be flush to the right. (See also "square indention.")

HARD–Having excess contrast as in a hard print or hard lighting.

HARDENER–A chemical which makes the gelatin of the film emulsion physically tough and hard, making it more resistant to scratches and softening due to heat. It is used in the fixing bath.

HAZE PENETRATION–The use of filters to discount or diminish the effect of ultra-violet radiation in distant scenes. (See ultra-violet).

HEAD–Headline.

HEADLINER–A photo-lettering machine.

HEAD RULE–The rule running horizontally across the top of the page. It separates the columns from the page dateline, page number, etc.

HEAD SCHEDULE–A keyed record of all the headlines used in a particular newspaper and usually specifying the unit count for each.

HEAD SLUG–A slug, usually 6 points thick, separating the first line of a news column from the head rule.

HEADS-ON SHOT–A shot in which the subject comes directly toward the camera.

HEAVY–Large deposits of metallic silver on the negative, hence dark or dense.

HELL BOX–Box or other receptacle into which discarded type is thrown.

HIGH ANGLE–Placement of camera above the action at a downward angle; emphasizes pattern in the subject.

HIGH KEY–A scene, subject, or print in which the majority of tones are light greys and white. Good for women, children, and light, airy effects. (See low key).

HIGHLIGHTS–The parts of a picture having the greatest amount of light; the blackest portions of a negative. Term is used in opposition to "shadows".

HIGHS–Top tones of the voice scale.

HITCHHIKE–A commercial announcement at the end of a program in which a different product is advertised from that mentioned during the program.

HOLD–Short for "hold for release." Delay publication until further orders. The order "embargoes" news, which is not good practice for Journalists.

HOLD FILE–A hold file is a group of NAVSO 5724/1 Home Town News Release forms which has been designated by the submitting command to be held at Fleet Home Town News Center.

HOLD THE PAPER–(Or, "hold the press.") An order to hold up an edition in order to include some news of superlative importance.

HOLE–The space available for news after ads and "musts" are in. Sometimes called, "news hold." Also any vacant space in a page form or a page dummy.

HOT MIKE–One that is turned on and, consequently, sensitive to sound.

HOT SPLICER–A splicer with a built-in heating unit to speed up the drying of film cement.

HOT SPOT–A reflection on glass or highly reflective object causing a dark, blocked-up area on the negative or a central area of the scene having a markedly higher intensity than the edges. It should be avoided in artificial lighting by moving lights to another position. This is difficult in flash work; one device you can use is to light a match where the flash is to be positioned and watch for reflections from the camera position.

HOUSE ORGAN–A publication issued more or less regularly by a business organization suited for internal and/or external readership.

HTK–Means "head to come." It is marked on copy to indicate that the headline will be written and sent to the composing room later.

HUMAN INTEREST STORY–A pleasant little news oddity, usually brief.

HYPERFOCAL DISTANCE–The distance from the camera to the nearest point of acceptable sharpness when the lens is focused at infinity. By focusing at the hyperfocal distance for a given f/stop, the photographer gains the total sharpness possible because the picture is then sharp from half the hyperfocal distance to infinity.

HYPO–See fixer.

## i

ICONOSCOPE–A television camera pick-up tube used in the early days of television and not very sensitive to light. Now used mainly in projection room equipment.

IMAGE–The representation of a subject formed by optical (as on ground glass) and/or chemical means (as in developing).

IMAGE ORTHICON–A super sensitive television camera tube capable of television scenes lit by candles. This is the camera tube used in most modern television equipment.

IMPACT–The eye-stopping ability of a photograph. High impact photos are the result of an imaginative approach to photography–of dramatic composition, unusual viewpoints or angles, and action and emotion in the subject matter. Ability to make photos with impact is a highly creative part of picture taking.

INCIDENT LIGHT–Any great distance from the camera lens beyond which light rays to the lens are regarded as parallel. With the five inch f/4.5 lens any distance beyond 150 feet can be considered at infinity.

INDENT–To make an indentation; i.e., to leave space at either end of a line. Also, an indent (pronounced "INdent) is a term applied to an indented story or an indented portion of a story. Thus a "boldface indent" is a story set in boldface type and indented on both sides. The effect becomes that of an unboxed box, which is a useful makeup device.

INDEX–An index of the news and/or features to be found on the inside pages, usually placed on the front page.

INFORMATION KIT–A package of information containing a history of the ship or station, facts about its mission and population, biographies of the senior officers, appropriate pictures, and other background information. It is used to acquaint news media and other important visitors with the ship or station or a particularly significant news event.

INFRARED–Those electromagnetic rays which lie just beyond the visible light spectrum above 700 millimicrons. Although invisible to the human eye, they are used in photography with infrared sensitive film for special effects, camouflage detection, and in legal work.

INFRINGEMENT OF COPYRIGHT–The act of copying, reproducing, translating, or publishing a copyrighted work without permission of copyright holder.

INITIAL LETTERS–Large, ornate capital letters used at the beginning of a paragraph.

INSERT–Later information to be inserted in the body of a story already sent to the composing room. The first is usually marked (at the top of the copy) as "Insert A," the second as "Insert B," etc.

INSET–Small picture inserted into a larger one.

INTAGLIO PRINTING–Printing process differing from letterpress and offset lithography. It prints from ink in a depressed surface. Also called "gravure."

INTERFERENCE–Anything which interferes with proper reception of a station's signal. For example, static from storms, local electrical disturbances (elevators, power lines, household appliances, signals from other stations).

INTERNAL INFORMATION/RELATIONS–Programs directed at military and civilian personnel of the Navy and their dependents.

INTERNATIONAL PUBLIC AFFAIRS–Public affairs conducted for and with foreign nationals by commands overseas and when ships and stations in the U.S. entertain foreign visitors.

INTERVIEW–A story based on an interview. A conversation between two people, one of whom seeks information from the other.

INVERTED PYRAMID–(1) A popular headline form, especially for secondary decks. The first line is usually set full line and the others are centered, each shorter than the one above. (2) The standard straight news story form, arranging the facts in descending order of importance.

ISSUE–One day's newspaper. It may consist of several "editions."

ITALICS–Italic type. The letters and characters slant to the right.

## i

JIM DASH–A short dash, usually about 3 ems in length, used between decks of a headline, between a story and its "follow," etc. Sometimes called a "short dash" or a "3-em dash." (Compare with "dinky dash.")

JUMP–The continuation of a story from one page to another (but not from one column to another on the same page). Such a story is called a "jump story." The portion on the first page ends with a "jump line" (as, Continued on Page 6" or "See FIRE, Page 3") and the portion carried inside begins with a "jump head" and a "jump line" (as, "Continued from Page 1"). (See also "break-over" and "carryover.")

JUMP CUT–If a section is taken out of the middle of a shot, and the film is respliced across the gap, a jump cut results, since there is a jump in the shot's continuity. When the shot is motionless, this is a useful device for eliminating dead footage. Shots however, are seldom perfectly static, and if there is movement, an unpleasantly visible jump will usually occur.

JUMP HEAD–See "jump."

JUSTIFY–To space out the words in a line of type to appropriate equal width. A page is then justified to bring all columns to an equal length in order that the page may be locked up. "Leads" (leds) are inserted between lines as inconspicuously as possible to lengthen the column. A line of hand-set type is justified by adjusting spacing.

JUSTOWRITER–Coldtype composing machine.

## k

KEY LIGHT; MAIN LIGHT–The main source of illumination when lighting with two or more light sources. It should be stronger in effect on the subject than the fill light, with which it is used, and should be placed higher than and to the side of the camera. By such placement, it causes shadows which "key" or set the mood of the picture. (See fill light and back light.)

KEY SHOT–The one picture in a picture story that can tell the whole story fairly well by itself.

KILL–(1) To eliminate all or part of a story or piece of art, whether in copy or type form. A story is killed by being "spiked"; type is killed by being thrown into the "hell box." (2) To omit or leave out that portion of broadcast, speech, announcement, music, or scene which the director indicates to "kill."

KINESCOPE–A cathode ray tube having a fluorescent screen at one end and which glows or emits light when struck by an electron beam. Used to reproduce the video signal in receivers and monitors. A picture or receiving tube.

## l

LABEL HEAD–A dull, lifeless headline, usually lacking a verb. (Distinguish from "standing head.")

LAP DISSOLVE–A superimposition fading gradually from one picture to another.

LATENT IMAGE–The image recorded by light on the sensitive emulsion, remaining invisible until developed.

LATITUDE; EXPOSURE LATITUDE–The amount by which a negative may be overexposed or underexposed without appreciable loss of image quality.

LAYOUT–A plan showing the arrangement of pictures, text, and headings on a page of a publication. Also a combination of stories, pictures, diagrams, etc., about a single subject.

LAYOUT MAN–An artist who prepares special arrangments of pictures and type for advertising and news displays. Also a composing room employee who designates the form and sizes in which advertising type is to be set.

LEAD (Pronounced "leed")–The first paragraph or paragraphs of a news story. Also, a tip which may lead to a story.

LEAD (Pronounced "led")–A thin strip of metal of from 1 to 4 points in thickness and varying lengths used to provide additional space between lines of type. For example, a lead (leed) will be "leaded (ledded) out" to produce more white space and hence greater contrast.

LEADER–Film at the beginning of a roll which is used to protect the film and for the threading of a camera, projecter, and processing machine. When used at the end of a reel, called trailer.

LEADERS (leeders)–A row of dots, often used in tabular material, to guide the reader's eye.

LEAD-IN–The announcer's resume of the preceding episodes of a continued story, or the preface leading into the drama or other material to follow.

LEAD TO COME–Notation on copy indicating that the lead (leed) will be sent to the composing room later. This is often done in the case of a "running" story in order to save many revisions of the lead as the story develops.

LEG MAN–A reporter who works "the street" gathering facts which he telephones to the "rewrite man."

LENS–Usually a single piece of glass with a polished face, or a number of such pieces mounted together, so that they are capable of bending light rays to form a sharp image on the film when the shutter is open.

LENS TURRET–An arrangement on a camera which permits several lenses to be mounted at one time to facilitate rapid lens rotation.

LEROY–A mechanical lettering set.

LETTERPRESS PRINTING–Printing process in which ink is applied to paper from a raised surface. The original printing process.

LETTER SPACE–To insert thin spaces between letters of a word in type. The European method of adding emphasis as we would use italic or underline.

LEVEL–The amount of electrical program being transmitted.

LIBEL–Any defamation by visible communication.

LIBRARY–Same as "morgue."

LIFT–To carry type forward from one edition to the next. Also to steal another reporter's story.

LIGATURE–A group of letters formed as one character. The common ones are ff. fi. ffl and ffi. They are made necessary by the "kerning" or overhang of some ascenders which would touch. Also, the letters designating a wire service, as the AP ligature.

LINE–Same as "streamer," "banner," and "ribbon."

LINAGE–The amount of advertising printed in a specific period. For example, linage increased in a certain month because the newspaper carried more agate lines of advertising than the previous month.

LINE CUT–An engraving which prints only black and white, made without use of a screen. Also called a "line engraving." (Distinguish from "half-tone.")

LINE GAGE–The printer's ruler, marked off in picas, nonpareils, and often inches.

LINE NEGATIVE–A negative made from line copy containing only solid blacks and whites.

LINOTYPE–Trade name for a typesetting machine which sets a line of type at a time. Also the general term for all typesetting machines of that kind.

LIVE–(1) Type which is still to be used. (2) The simultaneous performance and transmission of a show.

LIVE MIKE–An open microphone.

LIVE STUDIO–One that is acoustically reverberant.

LOBSTER TRICK–The skeleton staff which takes over after the last edition of a morning paper has gone to press. Also called "lobster shift," "dog watch," "late watch," and "graveyard shift."

LOCAL–A local news story.

LOCALIZE–To pick out a local angle in a general story and "play it up."

LOCK UP–To put the finishing touches on a page form before it goes to the pressroom. This includes justifying and locking the form. A form is locked by tightening the "quoins." This process is called "lockup."

LOG–(1) A record required to be kept by broadcast stations and networks, of every minute of broadcasting including errors. Logs are furnished to the FCC. (2) Short for "logotype." Also a city editor's assignment book is called a "log."

LOGOTYPE–A word or words cast on one line of type. Often used to refer to the "nameplate" of a newspaper, which is usually cast as a logotype, and to section headings such as "Capital Times Sports." (Distinguish from "ligature.")

LONG SHOT (LS)–A scene filmed at a considerable distance from the camera to establish locale.

LOW ANGLE–Where the camera is placed low and the scene is photographed at an upward angle.

LOWER CASE–Small letters, so called because early type cases had small letters in the lower, nearer section of the case.

LOW KEY–Applied to a picture in which the majority of tones range from dark grey to black. Good for moody or dramatic effects. (See high key.)

LOWS–The lower tones. Not to be confused with the so-called "scale" which is a frequency range of the sound waves. All voices have a definite range of "highs" and "lows" regardless of whether the voice is base or soprano.

LUDLOW–A typesetting machine which casts slugs from hand-set matrices up to 144 points in size. Usually used in setting headlines and display advertising.

## m

MAGAZINE–The part of an automatic typesetting machine which stores the "mats" or matrices while not in use.

MAGAZINES (FILM)–Light-tight film containers that feed and take up film from the camera through slots known as light traps. Used for large loads of film.

MAGENTA–A secondary color, the result of a combination of blue and red. It resembles the artist's pigment, fuchsia.

MAIL EDITION–An edition, usually an early one, distributed principally by mail to out-of-town subscribers.

MAKEOVER–The process of making a new stereotype plate for a newspaper page to add late stories, bring existing stories up to date, etc. Page One and often other pages are made over for each new edition. Also called 'replate."

MAKE-READY–The process of preparing a page form or stereotype plate (depending on the type of press) for the press run. It consists of making adjustments in the height of printed matter to assure an even printing impression and the proper placement and registry of the printing on the sheet.

MAKEUP–The arranging and placing of type and art cuts for printing.

MAKEUP RULE–A flat piece of steel used by printers as a tool in making up pages and in many other tasks.

MANAGING EDITOR–The "work boss" of the editorial department. He sees that all the day's local, national and international news is gathered, written and attractively presented.

MARKETS–Term for the section of the paper devoted to news of securities, grain, livestock, and other markets.

MARK UP–To write instructions on copy, art, layout sheets or dummy.

MASKING–Protecting or blocking out parts of a piece of art or the negative.

MASTER CONTROL–The focal point joining all studios in a station from whence programs are relayed for transmission.

MASTER COPY–Pasted-up copy in final smooth form for photo offset reproduction. Also called the "original" or "repro."

MASTHEAD–Statement of name of paper, its ownership, place of publication, subscription rates, etc., usually appearing on the editorial page. It is sometimes (incorrectly) used to refer to the nameplate.

MAT–Abbreviation for "matrix."

MATRIX–Generally, a die or mold from which something is cast. In newspaper production, there are two types: (1) the papier-mache impression of an entire page (from which stereotype plates are cast) or of a single cut or ad, and (2) the little brass mold used by typesetting machines from which a single letter is cast. Plural: "matrices."

MATTE SURFACE–Applied to dull surfaced prints to distinguish them from glossy surface ones.

MC–Master of ceremonies.

MEDIA–Any means of mass communication by which information concerning the Navy is disseminated to the public.

MEDIUM SHOT (MS)–Transition between a long shot (LS) and close up (CU).

MIDDLE TONES–The values or tones in a photograph, subject, or negative between highlights and shadows.

MILITARY EDITOR–An editor who evaluates, covers, writes, and edits military news for media near large military complexes.

MIMEOGRAPH–A rotary printing machine which reproduces by use of a stencil.

MIX–To combine the input of two or more microphones to effect a complete balance.

MIXER–The technician's panel of switches and dials for controlling and blending sounds. The technician himself.

MIXING–Blending sound.

MONITOR–To listen to or view a program for checking purposes.

MONOTYPE–A typesetting machine which casts a single letter at a time. (Linotype and Intertype–trade names for typesetting machines–cast a single line at a time.)

MONTAGE–(1) A style of film editing using an idea for continuity rather than physical action. See DYNAMIC CUTTING; (2) In TV production, a brief series of events occurring in rapid succession, depicting a central theme, lapse of time, or change of scene.

MOOD MUSIC–Music designed to prepare the listener or viewer for content which is to follow;

background music which helps to set the mood for the viewer or listener.

MORE–Direction written at the end of a page of copy to indicate that the story does not end here–more is coming.

MORGUE–The newspaper's repository for clippings, cuts, mats, photographs, and all kinds of reference material.

MOVIOLA–A portable, power driven film viewer used in editing. Accommodates both picture and sound track and is used to preview edited film and to sync up sound and picture.

MULTILITH–A rotary offset printing machine.

MUST–A direction, usually from an executive, meaning that the copy so designated must run that day without fail.

## n

NAMEPLATE–The newspaper's name in large type at the top of the front page. Also see 'flag."

NEAR POINT–The nearest object to the camera which is still acceptably sharp when the camera is focused for a given distance. Near and far points are used to describe the extent of depth of field.

NEGATIVE–A photographic image, in film usually, in which the tones appear reversed.

NETWORK (NET)–(1) Radio: Multiple radio stations linked by same lines, or other means. (2) Television: Multiple television stations linked by coaxial cables, microwave links, or other means.

NEUTRAL–Without color; grey. Chemically, a solution which is neither acid or alkaline.

NEUTRAL DENSITY FILTER–A grey filter used to reduce exposure when a lens cannot be stopped down sufficiently and overexposure would be the result.

NEW LEAD–A lead (leed) paragraph or several paragraphs, usually based on new material, to be substituted for the top of the story already received or in type.

NEWS–Information that is new or newly disclosed to anybody who is interested. All information is useful and interesting to somebody, but news is of general interest to a great many people. The "hottest" news is that which is "newest" and of compelling concern to everybody. A more pragmatic definition: News is whatever an editor thinks it is.

NEWS CONFERENCE–A meeting between an official spokesman and correspondents which is conducted primarily to provide the correspondents with information necessary to report accurately a news event, particularly a fleet exercise, a VIP visit (who then is the official spokesman), or a special event. Normally, a news conference is arranged only when the news is of such magnitude that it can't adequately be disseminated through an official Navy news release.

NEWS EDITOR–An editor who determines the position and page in the newspaper in which news, pictures, and other matter will appear.

NEWS PEG–The most significant or interesting fact in a story, which is usually featured in the first paragraph.

NEWS RELEASE–See "Official U.S. Navy News Release" below.

NEWS RELEASE LOG–A record book used for keeping track of news releases and photographs released to news media.

NIGHT SIDE–The night shift of either a morning or afternoon newspaper.

NOVELTY LEADS–Leads which employ a variety of novel beginnings.

## O

OBIT–Short for "obituary."

OBITUARY–A biography of a dead person. "Canned obits" are obituaries prepared in advance for a prominent person and filed in the "morgue." At the time of death, the "obit" can be updated rapidly and set in type.

OBSERVATION–A method of news gathering which consists of actually seeing an event take place.

OFFICIAL PHOTOGRAPHS–Still or motion pictures made by military photographers or Department of Defense civilian photographers as distinguished from those made by media representatives or correspondents, whose photographs are private property.

OFFICIAL SPOKESMAN–Any commissioned officer of the Naval Establishment, or authorized civilian offical or employee of the Navy, is considered to be an official spokesman for the purpose of Navy information. In certain circumstances (for instance, in recruiting publicity) enlisted personnel may also be official spokesmen.

OFFICIAL U.S. NAVY NEWS RELEASE–A formal document written in news style, concerning Navy activities approved for public dissemination by authorized authority.

OFF MIKE–Phrase refers to sound, speech, or music originated far enough from the microphone to give the effect of distance.

OFFSETT LITHOGRAPHY–A printing process wherein ink is applied to paper, not directly from type but from a rubber roller that has taken the impression from the plate. The plate is photographically produced–supplying the "photo" part of the name–and "lithography" means printing from a flat surface, originally stone, with the form of the printing depending upon the immiscible properties of oily-ink and water. Sometimes referred to as just "offset."

ONE-SHOT–A single performance on a program series.

ONE-TO-ONE-SHOT–(1/1)–See same size shot.

ON MIKE–The optimum position for normal pickup of speech, sound, or music.

ON THE BEAM–To be within the effective range of the microphone.

ON THE BUTTON–Ending exactly on time; same as "on the nose."

OPEN HOUSE–A special event, thoroughly planned, designed to acquaint the public with a ship or shore installation, its equipment, and its personnel.

OPEN-END TRANSCRIPTION–A transcribed program which allows for local commercial copy to be inserted at the beginning, in the middle (sometimes), and at the close of the transcription.

OPTICAL EFFECTS–Artificially induced changes in the photographic image made in an optical printer such as fades and dissolves.

ORAL COMMUNICATIONS–The act of communicating ideas and information through the use of the spoken word (speeches, briefings, conferences, Radio/TV).

ORTHOCHROMATIC FILM–A type of film which is sensitive to ultra-violet, blue, green, and some yellow light, but not to red.

OUT IN THE ALLEY–Out of microphone range.

OUTLINE CUT–A half-tone in which the background has been cut away.

OVEREXPOSURE–The result of too much light being permitted to reach the film during exposure in the camera.

OVERLAP–The extension and/or reshooting of the action at the beginning and/or end of a scene to give the editor leeway in matching action.

OVERLAY–A sheet of acetate or tracing paper fastened over the original art or copy to indicate position and color of various elements.

OVERLINE–A line just above and part of a headline, usually underlined and used to identify the story briefly or to point up some interesting sidelight not used in the headline proper. Also called an "eyebrow" or "teaser." Also refers to a line of caption running over a piece of art.

OVERSET–Type which has been set but cannot be used due to lack of space. Similarly, and edition is "underset" when the quantity of news in type is insufficient to fill the available space.

OXIDATION–Chemical combination of oxygen with other substances. In practical terms, the loss of strength and activity of a developer because of its contact with air and/or its continued use. A developer turns brown as it oxidizes.

## P

PAD–(1) To make a story or headline longer by using more words than are necessary. (2) To add appropriate material in order to fill out allotted air time.

PAGE PROOF–The proof of an entire page, usually "pulled" to avert such errors as transposed stories and heads or cuts and captions, and gross headline errors.

PAN–To swing the camera around horizontally (panning) as when following action or in movie work.

PANCHROMATIC (PAN)–A black and white emulsion which is sensitive to all visible light. It is the most widely used film emulsion since it most nearly approximates the sensitivity of the human eye and because it generally has the highest film speed. (See also orthochromatic film.)

PAO–Short title meaning either the public affairs officer (the officer who is in charge of, or administering a public affairs program) or the public affairs office (the office in which a particular public affairs program is administered). An officer with duties and responsibilities in the field of public affairs (public information/community relations) is referred to as a PAO. A PAO may also have additional duty in internal relations and, upon appropriate occasions, in international public affairs.

PARALLAX–The viewing difference of an object as seen through the viewfinder and as actually photographed by the taking lens. This fault will result in improper framing (heads chopped off, objects not in center of the photograph) if not compensated for with a parallax footage adjustment. Parallax is not encountered when the scene is viewed by means of an image which is formed by the taking lens, as in ground glass or single lens reflex camera viewing.

PA REGS–Shop talk for U.S. Navy Public Affairs Regulations.

PATCH–To tie together pieces of apparatus to form a circuit.

PEAK–The maximum point of the needle swing on the volume indicator.

PEDESTAL–(1) A type of mount for a TV camera. (2) A direction given to raise or lower a camera mounted on a pedestal.

PERSISTENCE OF VISION–The phenomenon of the eye in which the image is retained for a short time after the object has been removed from view.

PERSPECTIVE–The apparent relation between objects, as to position and distance, as seen from any given viewpoint.

PHOTOJOURNALISM–A means of communication where the main emphasis is predominately achieved through pictures.

PHOTOMONTAGE–A photographic print made from several different negatives on one sheet of paper.

PHOTOMURAL–A photograph of a very large size mounted on a wall or panel usually for decorative or display purposes.

PHOTO-OFFSET–A category of offset lithography.

PHOTOSENSITIVE–Material which is chemically or physically changed by the action of light. Most commonly in photography silver halides are exposed to controlled amounts of light to form a latent image of the subject. (See halides and latent image.)

PI–Disarranged type, hopelessly jumbled.

PICA–Printer's measure. Twelve points or 1/6 of an inch. (See "point.")

PICA EM–See "em."

PICA GAGE–Same as line gage.

PICK IT UP–A direction to speed up a performance or to increase the tempo.

PICK UP–To add material already set. Such material is called "pickup." A "pickup line" gives directions as to the point at which the old material is to be added to the new.

PICTURE STORY–A planned, organized series of related pictures that tell a story.

PINHOLE CAMERA–A camera having a tiny aperture instead of a lens. It has no practical significance in picture taking and is used for the most part as a training device or a novelty.

PINHOLES–Tiny clear spots on negatives generally caused by dust on the film during exposure, sometimes the result of air bells during development. In both cases, they emphasize the need of cleanliness and control during the photographic process.

PIX; PICS–Slang term for pictures.

PLANER–Wooden block used by printers to level off the type and art in a form while it is being locked up.

PLATE–In offset work, the grained zinc or aluminum sheet carrying the image. In letterpress work, a cut or duplicate in one piece of metal of a form or page.

PLATEN PRESS–A small job press which works with an open and shut motion, pressing a flat type form against a platen carrying a sheet of paper.

PLATTER–Term given to an electrical transcription or broadcast recording.

PLAY–The position and typographical treatment (the emphasis) given a story. A story can be given "heavy" or "big" play, "light" or "little" play; it can be "played up" or "played down."

PLAYBACK–The playing of a recording for audition purposes.

PLUG–An announcement inserted into a program in favor of a particular item.

P.M.–An afternoon newspaper.

POINT–The unit of measurement in which type sizes are designated. Approximately one seventy-second of an inch. Twelve points equal one pica.

POLARIZING FILTERS–Filters which cut down the glare from surfaces such as glass, water and polished wood. They are useful for shooting through glass.

POLICE BLOTTER–The record of the day's events kept in all police stations, usually available to police reporters.

POLICY STORY–A story which reflects the newspaper's stand on an issue.

PONY SERVICE–An abbreviated wire news service, usually delivered by telephone or commercial telegraph to smaller newspapers or for local use. Also called the "pony wire."

POPS–A series of heavy crashes on a line or transmitter, caused by any of several outside disturbances. Also, on a transcription, a series of pits of bubbles formed at time of pressing.

POSITIVE–A photographic reproduction in which tone values correspond to the original scene; it is opposite to negative.

PRECEDE–New developments on a story from a different point of origin. Also, a bulletin may be handled as a "bulletin precede" by placing it ahead of the main body of the story.

PRE-DATE–An edition issued before its announced date of publication. (See also "bulldog.")

PREFERRED POSITION–Term used by the advertising department to refer to a special arrangement under which, for an established increase in rate, the advertiser is assured the position in the paper he desires. Otherwise the advertiser must take his chances as to where the ad will run.

PRE-RECORDED–A method of recording songs, speech and other sounds prior to a broadcast, especially a telecast. With the sound pre-recorded, a performer is then free to dance or move freely during actual broadcast.

PRESREL–Naval communications short title for a Navy press (news) release which is transmitted to the nearest district commandant for appropriate distribution.

PRESS AGENT (PA)–A person hired by an institution, business establishment, or individual to obtain favorable publicity in the press.

PRESS TRAFFIC–Material originated by media representatives or addressed to them when handled by naval communications in accordance with current directives. It can include written copy, photographs, and live or recorded sound transmissions.

PRESSURE PLATE–In a camera, projector, or optical printer, a plate which presses on the back of the film in order to keep the emulsion surface in the focal plane of the lens.

PRIMARY COLORS–Blue, green, and red.

PRINT–(NOUN)–A picture that has been made photographically.
(VERB)–To make a picture from a negative.

PRINT-THROUGH–Phenomenon which occurs when a strongly magnetized tape is wound next to an unmagnetized portion and some of the magnetic effect transfers from one layer to another.

PRIVILEGE–This is a highly complex area of law, and legal officers should be consulted for precise definitions. Certain information is considered "privileged," and individuals have certain "rights of privilege" which may be involved in the withholding or releasing of information. See "Right of Privacy" in Chapter 10 of this manual.

PRIVILEGED NEWS MATERIAL–The manner in which the Navy is administered is considered within the public domain. Information, however, which is classified for reasons of military security, is privileged and cannot be considered to be within the public domain for purposes of release and publication.

PROCESSING–The chemical treatment of exposed emulsion to make a permanent visible image; besides developing and fixing, the term is used also to refer to such operations as washing and drying.

PRODUCTION DEPARTMENT–A department in a newspaper which is responsible for getting news copy, advertising, and art into print.

PROJECT HANDCLASP–A Navy international public affairs program in which Navy personnel acting as goodwill ambassadors help people overseas to help themselves using Project Handclasp materials. These materials include food, clothing, medical supplies, textbook, building materials and many other items. For more details, see PA Regs.

PROJECTION PRINTING–A method of producing a photographic enlargement by projecting light through the negative onto light sensitive paper. A photographic device called an enlarger is used to project the light. See "Enlarging."

PROOF–An inked impression of type or engravings taken before it actually runs in a publication in order to correct errors.

PROOF PRESS–The press used to take proofs. The process is known as "pulling" a proof.

PROOFREADER–Composing room employee who reads proofs for typographical errors and to make sure it conforms to copy.

PROOF SHEET–A contact print sheet of negatives available on a particular assignment from which final selections for printing can be made.

PROPERTIES–Actual objects (furniture, etc.) that are part of a television scene.

PUBLIC AFFAIRS–In the Navy, this is the overall term used to cover the broad fields of PUBLIC INFORMATION, COMMUNITY RELATIONS, INTERNATIONAL RELATIONS, and INTERNAL RELATIONS. It includes all contacts on the Navy, evaluation of public opinion and consideration of it in formulating and administering Navy policies, dissemination of information to the public, and actions taken to promote understanding and good will between the Navy and the general public. Broadly speaking, as a Journalist, you are in the U.S. NAVY PUBLIC AFFAIRS FIELD.

PUBLIC INFORMATION–The basic function within the broad scope of public affairs that involves informing the public about the Navy. It includes the preparation and dissemination of information and other material to the press, radio, television, and other media of mass communication.

PUFF–A personal publicity story or other favorable personal mention.

PUNCH–Announcement read with exaggerated emphasis.

PUT TO BED–An edition has been "put to bed" when all page forms have been locked up and ready for the press.

## q

Q AND A–Copy in question-and-answer form, such as verbatim testimony.

QUAD–A large blank type character.

QUERY–A request from a news media representative for specific information.

QUOINS–Pair of wedge-shaped metal or wooden locks used to hold a form together so that it can be lifted and carried. Quoins are tightened in the process of "lockup."

QUOTE STORY–A story dealing with quoted material taken from speeches, interviews, conversations, and published statements.

## r

RAILROAD–To rush copy to the composing room without close editing or proofreading; an emergency measure.

RANGE FINDER–A device on a camera for estimating the distance of an object which is to be photographed.

RATIO–Lighting ratio is the relationship of strengths of lights, one to another, and is expressed numerically as 2:1, 3:1, etc. It is commonly used in portraiture and multiple flash work. In copying, it refers to the degree of enlargement or reduction of the copy with respect to the original, such as 1:1 copy.

READING–The process of measuring light with an exposure meter and calculating proper exposure.

READOUT–A subordinate deck headline to a streamer or a multi-column news display head which serves as a transitional device between the main deck and the lead of the story.

READYPRINT–Some small newspapers buy newsprint with one or more inside pages already printed with features and ads. This is known as "readyprint" or "patent."

REAR SCREEN PROJECTOR–A projection device used to throw a picture on a translucent screen in the background. When seen on television, it gives the illusion of an actual set or scene.

RECIPROCITY LAW–Exposure is equal to the intensity of the light times the time during which it acts, or E=I X T. If an exposure like 1/100 at f/16 is recombined into 1/50 at f/22, the exposure effect on the film should be exactly the same according to this law. The law is only approximately true, however, because photographic materials react differently to light under different intensity and time conditions, especially at the extremes. The result is a "failure of the law of reciprocity" under which condition exposure times have to be readjusted.

REDUCER–A solution used for decreasing contrast or density in an overexposed or overdeveloped negative.

REFLECTOR–A curved bowl used to increase the efficiency of a light source by concentrating the light into a direction or beam. Used especially under artificial light conditions such as studio floodlighting and flash. Outdoors, flat cardboard or tinfoil reflectors are sometimes used.

REFRACTION–The bending of a ray of light in its passage between optical glass of different densities.

REGISTER–Correct placement of printing on the sheet. In color printing, register means the correct placement of each plate so that the colors are laid down properly. (See "four-color process.")

RELEASE–When information previously limited to a controlled number of persons is made available to the general public, it is said to be "released." This can be any material (written, printed, oral, or photographic) which has been properly cleared and authorized for dissemination to the public by the Navy through any media.

RELEASE DATE–Time at which advance copy can be published.

RELEASE NUMBER–An identifying number assigned to an official Navy news release.

RELIEF PRINTING–Method of printing in which printing surfaces are raised.

REMOTE–A broadcast which originates outside of a station's studios. Sometimes called "nemo."

REPRINT–Material which has been carried from late editions of one day's paper to the early editions of the next.

REPRODUCTION PROOFS–Proofs which are to be copied with the process camera for use in making plates or cuts. Sometimes called "RePros".

RE-RECORDING–The recording of a sound track or sound record from the output of one or more other sound tracks; sometimes called dubbing or sound mixing.

RESEARCH–A method of news gathering by which information is ferreted out of files, reference works, or from people.

RESOLUTION–Degree of reproduction of the detail of a scene after transmission through an optical system, electron system, or complete television system.

RESOLVING POWER; RESOLUTION–The relative ability of a lens or an emulsion to record fine detail, usually expressed as the maximum number of black lines, with equal white spaces, which can be distinguished per millimeter. Results for a given lens or emulsion will vary with contrast and with type and time of development.

RETAKE–To re-film a scene because an error has been made or to perfect the action.

RETICULATION–The wrinkling or puckering of the emulsion surface of a film, due to sudden changes of temperature during processing. Even if reticulation does not occur, a change of temperature of more than five degrees during any part of processing is a poor practice since increased graininess of the negative results. (See grain)

RETOUCHING–Alteration of a photographic image by making portions of it darker, lighter, or by removing it. Done by pencil, dye, etching knife (for removal of silver), or chemical means.

REVERSAL FILM–A film which after exposure is processed to produce a positive image instead of a negative.

REWINDING–Transferring film from one reel to another.

REWINDS–Geared devices on which reels or flanges are mounted and then rotated to rewind film or to view in a viewing system at varying speeds.

REWRITE–To write a story again to improve it. Also to revise a story already carried in another newspaper. Also to write a story from facts given by another reporter, usually a "leg man."

REWRITE MAN–The reporter who writes from facts provided by a reporter at the scene or who revises stories to make improvements.

RIBBON–Another term for a "banner" headline.

RIDE GAIN–To keep the program volume constantly adjusted for proper transmission.

RIM–The outer edge of the copy desk, around which copyreaders sit, as opposed to the "slot" or inner edge presided over by the executive in charge of that desk.

RIM LIGHT–See back light.

RISING FRONT–An adjustment on most press cameras and all view cameras which permits the lens board to be raised higher than normal.

ROCKET HEAD–A form of headline in which the first words of a story's lead are set in display type, with each line decreasing in type size.

ROLL FILM–A strip of sensitive film backed by an attached paper strip which excludes light while the film is being loaded and removed from the camera.

ROLL IT–A cue to start a film.

ROMAN TYPE–An upright face of type, thus distinguised from italics.

ROP–"Run of paper" of Run of press."

ROSTER STORY–One story that involves a number of personnel (from 10 to 10,000). It provides a means of obtaining the widest possible coverage and is the backbone of the home town news gathering program. It is used in conjunction with the HOLD FILE described above.

ROUGH–The original copy of a story written by a JO containing the necessary corrections, additions, or deletions.

ROUGH CUT–The version of the workprint of a film which follows next after the assembly in the film's progress toward completion. (See "fine cut").

RULE–A type-high metal strip that prints as a line or lines. (See also "advertising cutoff," "column rule," "cutoff rule," "head rule," "makeup rule," and "turn rule.")

RULED INSERT–A "with" story inserted between rules within the body of a story to which it is closely related.

RULE FOR INSERT–See "turn rule."

RULE FOR PICKUP–See "turn rule."

RUMBLE–A low frequency vibration, mechanically transmitted to a recording or reproducing turntable and superimposed on the reproduction. It sounds like a rumble.

RUN–Another term for "beat" in the sense of a reporter's regular "run." Also refers to a press run. An edition. A story is "run" when it is printed.

RUN IN–Direction on copy meaning to incorporate two or more paragraphs into one or to convert tabular matter into paragraph form.

RUNNING STORY–Another term for a "sectional story." Also used to describe a story which develops over a period of several days or more.

RUN OF PAPER–Designation for advertising which does not rate "preferred position," hence may be placed anywhere in the paper that is convenient.

RUNOVER–Same as "carryover."

RUSH–Direction to expedite a story.

## S

SACRED COW–A subject or personality always receiving favorable news treatment in a given newspaper.

SADDLE STITCH–To bind a publication along the center fold.

SAFETY SHOT–An extra negative exposed as insurance against loss of the first negative.

SAME-SIZE SHOT–Term used to describe a piece of art that will appear in its exact original size when reproduced.

SANS SERIF–Term applied to all type faces having no serifs. Also the name of a particular face of type.

SAP–Soon as possible. In wire service messages it has even taken the form "SAPPEST," apparently an imperative meaning even sooner than possible.

SATURATION–Degree of purity of color or freedom from dilution by white, black, or grey.

SCALING–A simple plan for proportion reduction or enlargement of art or copy.

SCHEDULE (SKED)–The city editor's record of assignments. The copy editor's record of stories handled. (See also "head schedule.")

SCOOP–(1) An exclusive story. (2) A type of light used in TV production.

SCORE–To break or dent printing paper stock so that it can be folded easily.

SCRATCH–The groove noise on a record or transcription.

SCREEN–Two pieces of optical glass ruled in opposite directions. Used in halftone reproduction.

SCRIPT–(1) A manuscript containing all audio and video material and directions to be used on a program. (2) Class of type that resembles handwriting or hand lettering.

SEA SERVICES NEWSPAPERS–A collective term applied to all ship and station newspapers of the Navy, Marine Corps, and Coast Guard.

SECONDARY COLORS–Cyan, yellow, and magenta.

SECOND DAY STORY–A story covering new developments on one printed in a previous news cycle. (See also "followup.")

SECOND FRONT PAGE–Designation for the first page of the second section when it carries entirely or largely news matter.

SECTIONAL STORY–A story received on the news wire in several segments and/or sent to the composing room in several "takes."

SEE COPY–Direction from the copy desk or proof desk to the composing room to verify part of a story by checking it against the copy.

SEGUE (SEG-WAY)–Transition from one musical number to another, without pause or announcement.

SELECTIVE FOCUS–Bringing the background, or the foreground either into or out of focus by means of variations in the depth of field in order to emphasize the main subject.

SELF-COVER–A cover for a brochure printed on the same paper stock as the body or inside pages of the pamphlet.

SENSITIVITY–The degree to which an emulsion reacts to light. A film with a high sensitivity needs less exposure than one with low sensitivity, and vice versa.

SEPARATE COVER–A cover for a brochure that is distinctly different from the paper stock used in the inside pages.

SERIES–All sizes of a single face of type. Also several related stories, usually under a byline, run on successive days.

SERIFS–Cross strokes at the ends of letters of type.

SET AND HOLD–Order to "set in type and hold for release."

SET LIGHT–Separate illumination of background or set other than that provided for principal subjects or areas by key, fill, cross, back lights, etc.

SET UP–The relative physical location of performers, microphones, cameras, instruments, and sound effects in a studio; to get ready in a technical sense for a show.

SHADOWS–The darker portions of a picture or subject, or the thinner portions of a negative.

SHANK–The main body or stem of a piece of type.

SHARPNESS–The sense of distinctness and precision of detail in the reproduction of a subject in a picture. In focus; opposite to out of focus or blurriness.

SHOOT; SHOT–To take a picture; a picture.

SHOOTING SCRIPT–A written plan for a picture story.

SHORT–A minor, brief story.

SHORT DASH–A three-em dash.

SHORT LIGHTING; NARROW LIGHTING–Illuminating fully the side of the face turned away from the camera. It is called narrow lighting because it results in more shadow area on the face while keeping the highlight side more narrow than in broad lighting.

SHORT STOP; STOP BATH–An acid diluted with water and used in processing between the developer and hypo to stop development of film or printing paper.

SHOULDER–The space between the bottom of a letter and the edge of the slug or "shank" on which it is cast.

SHUTTER–A mechanical device for opening and closing the aperture of a camera lens to stop action and expose film.

SIDEBAR–A "side" story or "with" story.

SIDELIGHT STORY–A story run in connection with a major event which gathers together odds and ends of information pertaining to it, including color and personalities.

SIDE STORY–A story connected with another more important story and usually run beside the main story or beside its carryover. Same as a "with" story.

SIDE STITCH–To flat stitch along the edge of a brochure.

SIGNATURE–A sheet having a number of pages printed on both sides, usually in multiples of four.

SILVER ANCHOR AWARD–Awards presented annually by the Armed Forces Writers League to the outstanding sea services newspaper of the year, and for outstanding individual articles, stories, photographs, editorials, etc., appearing in any ship or station newspaper, civilian enterprise newspaper, or other civilian publication edited primarily for a military readership.

SILVER ANVIL AWARDS–The Public Relations Society of America conducts annually the Silver Anvil competition, open to Navy units and commands. The award recognizes outstanding public affairs programs carried out during the previous year.

SILVER HALIDES; SILVER SALTS–See halides.

SINGLE STORY–A home town news vehicle which gives information and news on one individual.

SKELETONIZE–To reduce copy to bare essentials by eliminating articles, etc., for headline purposes and to reduce cable tolls.

SKY LINE–Term sometimes used for a banner head that runs above the nameplate.

SLANDER–Any defamation by oral communication.

SLANT–To emphasize a certain aspect of a story. A slanted story is one which lacks objectivity because of the way the facts have been manipulated.

SLATE–A marking board used to identify each scene or roll. It is normally filmed at the beginning or end or each scene or roll.

SLIDE–A photographic transparency bound for viewing by projection on a screen.

SLOT–The inner edge of the horseshoe-shaped copy desk. (Compare with "rim.")

SLOT MAN–The head of the copy desk, so called because he sits in the "slot."

SLOW–A photographic term opposite of fast in reference to light sensitivity. (See FAST)

SLOW MOTION–Motion pictures taken at high speed and projected normally, so as to reduce the apparent speed of objects in motion.

SLUG–To "slug" a story means to give it an identifying mark, which may either be the briefest possible statement of the nature of the story, as "hotel fire," or in some cases the first line or first few words of the headlines; it usually includes the headline designation, as "#2 HOTEL FIRE." (Also called "slugline," "guide," and "guideline.") Also a linotype line. Also a piece of spacing material thicker than a lead, usually 6 points, used for spacing between lines. (See also "head slug.")

SMALL CAPS–Small capital letters as opposed to full-size capitals. Formerly part of each font, they are now rarely used. When used, the small caps are about the height of the lower case letters without ascenders or descenders.

SMALL FORMAT CAMERAS–Any camera using film size 2-1/4" X 2-1/4" or smaller.

SNAP; SNAPPY–Having brilliance or contrast.

SMEAR–A term used to describe a picture condition in which objects appear to be extended horizontally, beyond their normal boundaries, in a blurred, or "smeared" manner.

SNEAK–To bring sound or music in or take it out so gradually that its presence or absence is not immediately noticed.

SOF–Abbreviation for SOUND ON FILM. Any film which contains narration or dialogue.

SOFT–(1) Relatively low contrast in negative or print, or in lighting as in a low ratio. (2) Unsharp or diffused image caused by accident (oil, water, or dirt on lens, or improper focus) or by intention by means of a special lens as in portrait photography.

SOLID MATTER–Lines of type not separated by leads or space.

SOUND EFFECTS–All sound, other than synchronized voices and music, which appears on the soundtrack of a film.

SOUP–Developer.

SPACE BAND–Thin wedge-shaped device used on line-casting machines in spacing between words. By being pushed up and hence widened, these spaces automatically justify the line.

SPECIAL EVENTS–Planned events in the field of community relations which SHOW the Navy to the public rather than just TELLING them about it.

SPECTRUM–A colored patch of light ranging from red to violet which is produced when a beam of white light is bent by a prism before it falls on a screen.

SPEED–A general term referring to the relative efficiency of emulsions, lenses or shutters. The expression is usually preceded by "slow," "medium," or "flat."

SPIKE–A spindle on which discarded copy is placed. Hence to "spike" a story means to discard it.

SPILL–Stray light from a light source as in floodlighting, caused by light rays from the lamp which do not reach the reflector to form the main beam.

SPLICER–A mechanical device for joining film scenes. Hot splicers mainly used in negative cutting or splicing workprint; tape splicers used to splice workprint or magnetic sound track.

SPLIT SCREEN–One-half of picture from one camera and one-half of picture from another camera, projected together on screen.

SPOT–(1) Contraction for spotlight, a lamp which projects a strong, narrow beam of light. (2) To remove white spots from photographic prints with pencil or brush and water color.

SPOT ANNOUNCEMENT–A short announcement, usually running less than a minute, that either informs or sells. Same as "Plug."

SPOT NEWS–News obtained on the scene of the event, hence fresh, live news. Usually used to refer to unexpected events.

SPOT NEWS PICTURE–A picture that has an immediacy in usage, and that cannot be planned, as a rule: fires, catastrophes, events of interest happening now.

SPOT NEWS RELEASE–A release which is issued immediately upon the occurrence of any newsworthy event of immediate public interest.

SPREAD–(1) To "spread" a story means to give it prominent display, usually of several related items such as "with" stories and art. Also any big layout, especially an elaborate pictorial layout. (2) To stretch a portion or a program or announcement for the purpose of consuming more time, or it may refer to the amount of time allowed in a program for audience reaction. Also, on a transcription, the band between individually recorded tracks placed for easy cueing.

SQUARE INDENTION–The form taken by a secondary headline deck when all lines are set flush to an indentation. (Compare with "hanging indention.")

SQUEEGEE–A strip of flat rubber in a handle used in removing excess moisture from prints or film by stroking.

SQUIB–A short item.

STAFF BOX–A boxed type block, usually on the editorial page, which lists the people and their job on a newspaper staff. Normally carried in the "masthead."

STAIN–Local or general discoloration of negatives and prints due to many varied causes but all stemming from either unclean or uncontrolled practices in processing.

STAND BY–Signal from the control room for attention and silence in the studio prior to commencing a rehearsal or broadcast.

STANDING–Any matter which is retained in type from one edition to the next.

STANDING HEADS–Heads, usually label heads, which are kept standing in type and used again and again, such as "sports news" or "the hotline."

STATION BREAK–A cue given by a station originating a program to network stations, signaling that it is time for individual stations to identify themselves to local audiences.

STEREOTYPE–The process of converting the flat newspaper page into a semicylindrical metal plate to fit a rotary press by first making a "mat" of the page and then casting it. Also another term for a cliche or "bromide."

STICK–A metal tray used to hold type while it is being set by hand; also called a "composing stick." Also a rough unit of length: a stick is about two column inches of type or about 100 to 150 words; also called a "stickful."

STILL–A photograph or other illustrative material which may be used in a television broadcast as distinguished from motion pictures.

STILLS–Photographs as distinguished from motion pictures.

STING–A sharp musical chord used to heighten a tense moment.

STITCHING–Fastening the pages of a book together with wire stitches. Staplers use individual staples, while the stitcher is fed from a continuous roll or wire.

STOCK SOLUTION–A concentrated solution of a processing chemical, usually a developer, which has to be diluted with water for use.

STONE–The "imposing stone," a steel or marble topped table on which pages are made up.

STOP–An aperture or f/stop, as used in "What stop are you using?" Loosely, a reference to a two times multiple of light, as in "Give a backlighted subject two stops more exposure, say from 1/100 at f/16 to 1/100 at f/8."

STOP BATH–See short stop.

STOP DOWN–To use a small aperture.

STRAIGHT–(1) Not retouched, used in reference to negative or prints; (2) processing solutions which are not diluted.

STRAIGHT NEWS–A straightforward recital of news facts without coloring, embellishment, or interpretation.

STREAKS–A blemish on a negative caused from uneven immersion of the film in the developer.

STREAMER–Same as "banner."

STRETCH–To slow up for time by lengthening delivery of various segments.

STRING–Newspaper clippings pasted together end-for-end or pasted into a book. The term is used loosely to refer to a single reporter's total output in a given period. Also, a reporter who is "on string" or "on space" is one who is paid by the inch and known as a "stringer."

STRINGER–An unpaid reporter, not regularly assigned to a newspaper staff, who contributes articles on an irregular basis.

STRIP–To fit two or more offset negatives to make one "flat."

STROBE LIGHT–See electronic flash.

STYLE SHEET–A compilation of typographical and other rules applying to a particular publication. It codifies the method of treating spelling, abbreviations, capitalization, and other questions of uniformity and good taste.

SUB–A direction to substitute a piece of copy for another already received, as "sub for second add–fire."

SUBJECT REFLECTIVITY–A photographic subject is capable of reflecting a certain percentage of the light which shines on it. According to how much it reflects, it is classified as dark (it reflects approximately 9% of the light which falls on it), average (reflects 18%), light (reflects 36%) or brilliant (reflects 72%). Subjects are broadly classified into these types when calculating exposure from a daylight exposure chart or when determining flash exposure.

SUBHEAD–A short head, usually of one line, usually set in about the same type size as the body of the story but usually boldface. It serves to break up the monotony of a solid column of small type. It is usually written about the part of the story directly below it.

SUMMARY LEAD–A news story lead which briefly summarizes the most important facts in the story. (Also known as the CLIMACTIC, INVERTED PYRAMID, or FIVE W lead.)

SUPER–Short for superimposition.

SUPERIMPOSITION–The overlapping of an image produced by one television camera with the image from another camera. A blending or merging of images in any desired amount.

SUSPENDED INTEREST STORY–A story written in the form of an upright pyramid, it begins at the beginning and tells the story in simple, narrative form, building up suspense and interest as the facts unfold. The climax of the story is deliberately withheld until the very last paragraph.

SUSTAINING PROGRAM–A program broadcast at the expense of the network or station, either as public service, or to attract sponsors.

SWISH PAN–An extremely rapid horizontal movement of the camera usually used to get quickly from one subject to another without wasting the time to stop and start the camera. Most often, in the editing, the swish pan will be deleted and the steady shots it bridges will be used. A useful device in covering uncontrolled action.

SYMMETRICAL LAYOUT–A newspaper layout in which heads, stories, art, and boxes of the same size are placed in matching columns to create perfect symmetry.

SYNCHRONIZATION (SYNC)–The correct relation between picture and sound track. The job of matching sound track to film.

SYNCHRONIZER–A device which trips the camera shutter simultaneously with the firing of a flashbulb so that the shutter is fully open at the instant that the flash has reached its highest intensity.

SYNC MARK–A starting mark placed on both the picture and sound tracks to place the two in SYNC.

SYMPOSIUM INTERVIEW–An interview story involving more than one interviewee, whether interviewed in a group or separately, on a particular topic.

SYNDICATE–An organization which buys and sells feature material of all kinds. It may or may not be connected with a newspaper, chain of newspapers, or wire service. (Not a proper term for wire service.)

SYSTEM CUE–The words "This is the Network." This is the word cue for local station identification, and, in nearly all cases, completes the broadcast. The exceptions are station identification cues on programs of more than 30 minutes in length.

**T**

TABLOID–A newspaper of small page size, usually five columns wide and 16 to 18 inches deep.

TAG–The announcer's closing, either to end the broadcast or to invite viewers or listeners to the next segment.

TAKE–(1) A short section of copy–not a complete story in itself. A running or sectional story usually goes to the composing room in takes. (2) In filming, the same as a shot. In editing, the part of the shot which is being used in the film.

TAKE A LEVEL–A test taken on microphone reception before a broadcast to determine balance and proper reception.

TAKE-UP–The spool on which the film is wound after being run through a camera or projector.

TALK BACK–A microphone placed in the director's booth and connected to a speaker in the studio to afford a means of communication between director and personnel in the studio.

TALLY LIGHT–A red light mounted on the front of the TV camera. When the tally light is on, it indicates that the camera is "on the air."

TANK DEVELOPMENT–A method of developing film utilizing a tank.

TAPE RECORDING–A plastic tape impregnated on one side with iron oxide for the purpose of retaining a variable magnetic charge.

TEAR SHEET–A full newspaper page is torn from the paper and mailed to the advertiser as partial proof of insertion.

TELEGRAPH EDITOR–The executive in charge of handling telegraph or wire news as distinguished from local news. He may also supervise the newspaper's own foreign and domestic correspondents. On larger papers his duties may be divided among a state editor, a cable editor, and a telegraph editor. On small papers he edits all wire copy himself.

TELEPHOTO–A photograph transmitted by wire.

TELEPHOTO LENS–A lens of long focal length used to obtain enlarged images of distant objects.

TELEPROMPTER–A device mounted on or near a camera which enables a performer to follow the script.

TELETYPE–The automatic printer machine used to receive wire news.

TELETYPESETTER–A typesetting, keyboard attachment which operates the teletype machine automatically from perforated tape.

TELOP–Opaque slide projection.

TEST STRIP–A piece of contact or projection paper exposed in such a way that it contains several different exposures; from it, the best printing time is determined.

TEXT–Main body of a story or publication. Also a class of type such as Old English.

THEME–The signature melody, either at the start or finish of a radio or TV broadcast.

THIN–A light or "weak" negative lacking density, usually caused by underexposure and/or underdevelopment. Also is used to refer to specific light portions within negatives. Opposite to "dense."

THINK PIECE–A background or opinion article.

THIRTY–The end. The figure-"30"-is often written at the end of a piece of copy but slash marks (///) or a cross-hatch (#) are also used. In some offices "30" means only the end of the day's work or the end of a news cycle, and has become a "catch-phrase."

THREE-QUARTER VIEW–In portraiture, a standing or seated pose which includes the subject from about the knees up. In general photography, it refers to an angle or view which shows three sides of a subject, for example the front, side, and some of the top of a car.

THROW IT AWAY–Words read with less emphasis than normal.

TICKLER FILE–A listing of upcoming events (usually on small cards) in chronological or subject matter order kept as a reminder.

TIE-BACK–The part of a story which connects it with some previous event.

TIE-IN–The part of a story which connects it with some other, perhaps more important, story. Local angles are often dug up to tie-in with some national news event.

TIGHT–(1) Generally too full. Applies to lines of type, pages, sections, entire edition. (2) A program which runs extremely close to its allocated time.

TILT–A vertical pan moving the camera vertically.

TIME COPY–Copy which is relatively timeless. It may be used any time within a reasonable period; hence time copy is usually backlogged to fill "holes" in a "loose paper." The term applies whether it is in copy or type form.

TIME-TEMPERATURE–A system or procedure in photographic processing in which developing is done in the dark using a predetermined time based on the temperature of the developer.

TOMBSTONE–To place two or more heads side by side.

TONAL RANGE–Relative ability of a light sensitive material to reproduce accurately the varying tones between black and white.

TOP DECK–The main part of a headline.

TOURS–Planned programs scheduled by commands to acquaint news media or specific groups with the operations of a ship or station.

TRACK–The sound portion of the film–either optical or magnetic.

TRANSCRIPTION–A recording especially made for broadcast purposes.

TRANSMIT–To allow to pass through as red light is transmitted through a red filter. If a color is not transmitted by a filter, then it is either reflected from it or absorbed by it.

TRANSPARENCY–A positive, color, or black and white picture on a transparent base which is viewed by transmitted light. A 35mm slide is a transparency.

TRAY DEVELOPMENT–A method of development utilizing trays containing about a half inch of solution.

TRIPOD–A three-legged camera support.

TRIPOD HEAD–A headline with a single short line of larger type is set to the left of two lines of smaller type.

TRUCK–To move a television camera, base included, parallel to plane of set.

TUNGSTEN–Artificial light as contrasted with daylight.

TURN–A column of a story running to the right of its main body, always placed lower than its head.

TURN COLUMN–Column 8, Page 1 is called a "turn column" on some newspapers because a story can "turn" from the end of Column 8 to the top of Column 1, Page 2 without necessity for a jump head.

TURN RULE–An instruction to the composing room to turn a rule or type-high slug upside down in the galley to indicate that an addition or change must be made at that point before the type goes into the forms.

TURN STORY–See "turn column."

TYPE–Blocks of metal or wood having raised characters which may be inked and reproduced by pressing against a sheet of paper.

TYPE FAMILY–Group of type faces which are similar though not exactly alike in design.

TYPE HIGH–Standard height of all type and letterpress cuts (.918").

TYPE SERIES–Different sizes of the same type face.

TYPO–Slang for a typographical error.

TYPOGRAPHY–The arrangement, appearance, style, and characteristics of matter printed from type.

## U

UHF–Ultra High Freqency.

ULTRA-VIOLET–The invisible region of the electromagnetic spectrum ranging from about 300 to 400 millimicrons. Even if invisible to the eye it affects all photographic emulsions and causes additional, unexpected exposure in film. For instance, distant scenes contain much ultraviolet, even though they appear clear to the eye, and photos of them appear as if taken in a fog or haze. To correct this condition, a filter (usually of a red or yellow color type) which absorbs ultra-violet radiation is used.

UNDERLINES–Sometimes used synonymously with "cutlines."

UNIVERSAL DESK–A copy desk at which all copy, except for such specialized departments as sports and society, is handled.

U.P.I–United Press International is a news wire agency which sells its services to subscribing news organizations.

UPPER CASE–Capital letters.

UP STYLE–A newspaper's style which calls for much capitalization.

URGENT–Press wire word pre-empting "Bulletin."

## V

VARITYPER–A coldtype composing machine which allows proportional spacing for justifying, and a choice of type size and face.

VERNIER SCALE–A small metal plate attached to the press camera track that shows the subject-to-camera distance.

VHF–Very High Frequency.

VIDEO–The picture portion of a television broadcast.

VIDEO-TAPE–A form of magnetic tape for recording pictures and sound which can be played back immediately, without processing. Also called VTR.

VIEW CAMERA–A camera which controls the shape, placement and sharpness of an image through adjustments and realignments of lens and film planes. Besides front and back controls, it has a long bellows draw for close-up work. Because of its adjustments it is generally used on a tripod with ground glass viewing. It is not convenient for news work and is chiefly a studio or architectural camera.

VIEWER–Used in film editing in conjunction with rewinds to view at any speed, and to mark where the film will be cut. Enlarges the frame so that the film can be seen and easily worked with.

VIEWFINDER–A device mounted on a camera to indicate the part of a scene that will be recorded.

VIEWPOINT–The place from which the picture is taken or viewed. Often used interchangeably with "angle" although the latter usually implies a higher or lower than normal viewpoint.

VIGNETTE–A half-tone of an irregular shape bearing little relation to any object in the picture. A "soft vignette" gives the effect of fading off into white space. Distinguish from "outline cut."

VIP–Very Important Person.

## W

WASH DRAWING–A brush-work illustration. Besides black and white it has varying shades of gray. Halftones, not line plates, are made from them.

WASHED-OUT–Term applied to a print or portions of a print with too much white or light details.

WATER SPOTS–Defects on a negative due to drops of water being allowed to stand on the negative during drying. They are formed when the gelatin layer dries at a different rate around the drop, and they are impossible to correct once they form. To help prevent them, use wetting solutions before drying and/or squeegee negatives carefully so as not to leave sizeable drops.

WEAK–Light or thin negatives or parts of negatives.

WEB PRESS–A large, rotary press that prints from a continuous roll of paper called a web.

WETTING AGENT–A chemical added to water to reduce surface tension and make it "wetter." It helps reduce the formation of water spots in drying negatives.

WHITES–The highlights of a print.

WHITE SPACE–Blank space in ads, heads, etc., left open to obtain better attention value.

WICKET–A short two-line headline which runs to the left of a single line of larger headline type. The wicket should be smaller than half the point size of the main head.

WIDE ANGLE LENS–A lens of a shorter focal length than the standard lens, used to get more area into the picture.

WIDOW–Printer's term for a short word or part of a word standing along on the last line of a paragraph of body type.

WILD–A story that is "wild" may go on any inside page.

"WILD" RECORDING–Sound or pictures taken not in conjunction with corresponding sound or pictures.

WIRE FRAME–A viewfinder on a press camera that consists of a large wire frame positioned directly above the lens and a smaller frame-type eyepiece mounted on top. Used for action and sports photography.

WIREPHOTO–A telephonic photo transmission system.

WITH STORY–A "side story," usually giving sidelights on a bigger story, providing an "at-a-glance" summary, or telling another closely related story.

WORK PRINT–The first positive print made from the original camera negative. Used for preliminary screening and editing. The work print is edited; the original negative is then matched to the workprint.

WORKUP–A type of printing error caused when spacing material and the blank ends of linotype slugs "work up" to type height and thus print.

WRAP–To continue a story from one column to the next (always to the right), under its main head or lead. Distinguish from "turn."

WRAP IN–To fuse details from one story into another.

WRAP UP–An edition is "wrapped up" when all copy has gone from the copy desk to the composing room. A story is wrapped up when all the facts are in.

WRONG FONT–Type of one size or style appearing erroneously with type of another size or style. Abbreviation: W.F.

## X

XEROX–Trade name for equipment used in Xerographic printing.

## Z

ZOOM LENS–A variable focal length lens which optically enables a cameraman to obtain LS, MS, CU and the effect of dollying without changing camera position.

## APPENDIX II

# BIBLIOGRAPHY

This bibliography is intended to assist students who wish to obtain additional journalism information, beyond what is covered in this manual or taught at the Defense Information School. It represents only a small part of the hundreds of books about newspapers, magazine writing, general newswriting, and other related endeavors.

Because of the subjective nature of journalism and other related areas, not all of the books listed here will agree as to the same style, methods, procedures, or techniques to be used in writing a story, composing a photograph, laying out a newspaper, or preparing a radio/television script. When it appears that information in one text differs or contradicts that in another, use your own good judgment and common sense to determine which is the most applicable to you and the Navy.

Additional books can be found in *Annotated Journalism Bibliography*, by Warren C. Price and Calder M. Pickett. The bibliography contains more than 2,000 titles.

### COPY EDITING

*News Editing*, Bruce Westley; Houghton Mifflin, Boston, 1972: Discusses copy desk procedures on both large and small newspapers. It is particularly strong on copy control.

*Creative News Editing,*, Alfred A. Crowell, William C. Brown Co., 1969: An introduction to the techniques of news editing.

*The Art of Editing,*, F.K. Baskette and J.Z. Sissors, Macmillan, New York, 1971: A comprehensive coverage of what goes on around a copy editing desk.

### EDITORIAL WRITING

Editorial Thinking and Writing, Chilton R. Bush, Greenwood, 1971: An illustrated text with exercises on editorial writing.

### GRAMMAR AND USAGE

*The Elememts of Style*, William Strunk, Jr., and E.B. White; Macmillan, New York, 1972: A short book that gives principal requirements for a good writing style briefly and entertainingly.

*Words on Paper: A Manual of Prose Style,* Roy H. Copperud; Hawthorn, New York, 1960: The first section of this book is both lively reading and lively writing, showing the good and bad ways of putting words on paper, and what makes the difference. The second part of the book is dictionary-structured with hundreds of brief comments on points of usage and style.

### LAYOUT AND MAKEUP

*Modern Newspaper Degisn,* Edmund C. Arnold; Harper & Row, New York, 1969: Covering body type, headlines, pictures and other typographic materials, the book examines each component of good newspaper makeup, and then explains how these elements can be combined into attractive functional page designs.

*Ink on Paper,* Edmund C. Arnold; Harper, New York 1963: A good foundation book of the graphic arts because it touches all bases. Explains the language of the graphic arts and describes the mechanics of setting type, copy fitting, proofreading, and layout.

## MAGAZINE ARTICLE WRITING

*Spare-Time Article Writing for Money,* William J. Lederer; W.W. Norton, New York, 1954: Discusses the opportunities to break into print, methods of finding subjects for articles, and techniques of contacting editors. A former Navy public information officer, Lederer deals specifically with the writing opportunities of military people.

*Writing and Selling Feature Articles,* Helen M. Patterson; Prentice-Hall, Englewood Cliffs, N.J., 1965: Offers complete information on finding ideas, various types of articles, planning an article, writing it, researching it, and getting it in shape for possible sale.

## NEWSWRITING

*Interpretative Reporting,* Curtis D. MacDougall; Macmillan, New York, 1972:One of the best textbooks on general reporting. Included are discussions of the nature of newspaper work, principles of newswriting, and handling special assignments.

*New Survey of Journalism,* George Fox Mott and 12 others; Barnes & Noble, Inc., New York, 1961: A handy, complete reference for all facets of journalism, from history to rewriting and copy editing and on to libel, advertising, and circulation. Particularly useful to those wanting a guide on a specific area, such as sportswriting and reviewing.

*The Professional Journalist,* John Hohenberg; Holt, New York, 1969: A guide to modern news reporting. It gives thorough treatment to investigative and interpretative reporting.

## PHOTOJOURNALISM

*Creative News Photography,* Rodney Fox and Robert Kerns; Iowa State University Press, Ames, Iowa, 1961: A book of good news pictures and how to use them most effectively. Intended to help editors and photographers in their efforts to improve the pictorial contents of their publications

*Photojournalism,* Arthur Rothstein: American Photographic Book Publishing Co., Inc., New York, 1969: Includes the first full color photograph in three dimensions which originally ran in Look Magazine. Over 200 news and feature photographs are included.

*Press Photography,* Robert B. Rhode and Floyd H. McCall; Macmillan, New York, 1961: A comprehensive study of photojournalism. An excellent textbook for the photojournalist which discusses the history, equipment, and techniques of pictorial journalism. Photographic techniques for various types of news stories are suggested and illustrated.

*Total Picture Control,* Andreas Feininger; Crown, New York, 1970: A very instructive and easy-to-understand book on the personal approach to photography. Analyzes every element of both the mechanical and artistic phases of the subject, and shows how some of the most highly regarded professionals use these controls.

*Camera Journalism,* A.E. Woolley; Barnes, South Brunswick, N.J., 1966: Tells how to take pictures that report the news, how to sell them, the people to deal with, and the publication for which a particular picture is best suited.

### PUBLIC AFFAIRS

*Effective Public Relations,* Scott M. Cutlip and Allen H. Center; Prentice-Hall, Englewood Cliffs, N.J., 1971: A complete look at public relations fundamentals and practice. Includes a chapter on public relations in the Armed Forces.

### RADIO AND TELEVISION

*Television and Radio News,* Bob Siller, Ted White, and Hal Terkel; Macmillan, New York, 1960: A basic textbook covering both divisions of broadcast journalism.

*Television and Radio,* Chester Girand, Garnet R. Garrison, and Edgar Willis; Appleton, New York, 1963: An introduction to radio and television that covers just about everything.

### SPORTSWRITING

*Modern Sportswriting,* Harry E. Heath, Jr. and Lou Gelfand; Iowa State University Press, Ames Iowa, 1969: An analysis of fundamentals of 15 major sports and how they should be covered by a reporter.

## APPENDIX III

# NAVY AIRCRAFT AND SHIP ABBREVIATIONS

### U.S. NAVY AIRCRAFT ABBREVIATIONS

All aircraft have tri-service designations; a given plane bears the same alpha-numeric identification symbol regardless of whether the craft is used by the Navy, Army, or Air Force.

Each basic designator consists of a letter and a number. The letter specifies the basic mission of the aircraft as follows:

A– Attack

B– Bomber

C– Cargo/transport

E– Special electronic installation

F– Fighter

H– Helicopter

K– Tanker

O– Observation

P– Patrol

R– Reconnaissance

S– Antisubmarine

T– Trainer

U– Utility

V– VTOL or STOL (vertical or short takeoff and landing capability)

X– Research

The number (which may consist of 1, 2, or 3 digits) indicates the design number of the type of aircraft. The designator A-6 shows an aircraft to be the sixth attack design. If a particular design is modified, the design number is followed by another letter (A, B, C, etc.), the alphabetical order of which identifies the number of the modification. For example, the second A in A-6A tells us that the original design of this attack plane has been modified one time.

When an aircraft is modified from its original mission, a mission modification letter precedes the basic mission symbol. These are as follows:

A– Attack

C– Cargo/transport

D– Director (for control of drones)

E– Special electronic installation

H– Search and rescue

K– Tanker

L– Cold weather

M– Missile carrier

Q– Drone

R– Reconnaisance

T– Trainer

U– Utility

V– Staff

W– Weather

Thus, if the F-4A is modified to be used as a training aircraft, it is identified thereafter as TF-4A.

Other letters that infrequently appear before a basic mission or mission modification letter are "special use" symbols that indicate the special status of an aircraft. Currently, special-use symbols are six in number:

G– Permanently grounded (for ground training)

J– Special test, temporary (when tests are complete, the craft will be restored to its original design)

N– Special test, permanent

X– Experimental stage of development

Y– Prototype (for design testing)

Z– In early stages of planning or development

## CURRENT NAVY AIRCRAFT

### ATTACK

| | |
|---|---|
| A-3 | Skywarrior |
| A-4 | Skyhawk |
| A-5 | Vigilante |
| A-6 | Intruder |
| A-7 | Corsair II |

### CARGO TRANSPORT

| | |
|---|---|
| C-1 | Trader |
| C-2 | Greyhound |
| C-3 | (Unnamed) |
| C-4 | Gulfstream I |
| C-11 | Gulfstream II |

### AIRBORNE EARLY WARNING

| | |
|---|---|
| E-1 | Tracer |
| E-2 | Hawkeye |

### FIGHTERS

| | |
|---|---|
| F-4 | Phantom II |
| F-8 | Crusader |
| F-14 | Tomcat |

### HELICOPTERS

| | |
|---|---|
| H-1 | Iroquois |
| H-2 | Seasprite |
| H-3 | Sea King |
| H-34 | Seahorse |
| H-46 | Sea Knight |
| H-53 | Sea Stallion |
| H-57 | Sea Ranger |

### OBSERVATION

| | |
|---|---|
| O-1 | Bird Dog |

### V/STOL

| | |
|---|---|
| OV-10 | Bronco |
| AV-8 | Harrier |

### PATROL

| | |
|---|---|
| P-2 | Neptune |
| P-3 | Orion |

### ANTISUBMARINE

| | |
|---|---|
| S-2 | Tracker |
| S-3 | Viking |

### TRAINERS

| | |
|---|---|
| T-1 | Sea Star |
| T-2 | Buckeye |
| T-28 | Trojan |
| T-29 | (Unnamed) |
| T-33 | Shooting Star |
| T-34 | Mentor |
| T-39 | Sabreliner |

### UTILITY

| | |
|---|---|
| U-1 | Otter |
| U-6 | Beaver |
| U-11 | Aztec |
| U-16 | Albatross |

### RESEARCH

| | |
|---|---|
| X-22 | (Unnamed) |

## U.S. NAVY SHIP ABBREVIATIONS

### WARSHIPS

| | |
|---|---|
| BB | Battleship |

**Cruisers:**

| | |
|---|---|
| CA | Heavy Cruiser |
| CG | Guided Missile Cruiser |
| CGN | Guided Missile Cruiser (nuclear propulsion) |
| CLG | Guided Missile Light Cruiser |
| CC | Command Ship |

**Aircraft Carriers:**

| | |
|---|---|
| CV | Aircraft Carrier |
| CVA | Attack Aricraft Carrier |
| CVAN | Attack Aircraft Carrier (nuclear propulsion) |
| CVS | Antisubmarine Warfare Support Aircraft Carrier |
| CVT | Training Aircraft Carrier |

**Destroyers:**

| | |
|---|---|
| DD | Destroyer |
| DDG | Guided Missile Destroyer |
| DL | Frigate |
| DLG | Guided Missile Frigate |
| DLGN | Guided Missile Frigate (nuclear propulsion) |

**Ocean Escorts:**

| | |
|---|---|
| DE | Escort Ship |
| DEG | Guided Missile Escort Ship |
| DER | Radar Picket Escort Ship |

**Submarines:**

| | |
|---|---|
| SS | Submarine |
| SSN | Submarine (nuclear propulsion) |
| SSBN | Fleet Ballistic Missile Submarine (nuclear propulsion) |
| SSG | Guided Missile Submarine |

**Patrol Ships:**

| | |
|---|---|
| PG | Patrol Gunboat |

### AMPHIBIOUS WARFARE SHIPS

| | |
|---|---|
| LCC | Amphibious Command Ship |
| LFR | Inshore Fire Support Ship |
| LHA | Amphibious Assault Ship (general purpose) |
| LKA | Amphibious Cargo Ship |
| LPA | Amphibious Transport |
| LPD | Amphibious Transport Dock |
| LPH | Amphibious Assault Ship |
| LPR | Amphibious Transport (small) |
| LPSS | Amphibious Transport Submarine |
| LSD | Dock Landing Ship |
| LST | Tank Landing Ship |

### MINE WARFARE SHIPS

| | |
|---|---|
| MMC | Minelayer, Coastal |
| MMD | Minelayer, Fast |
| MSC | Minesweeper, Coastal (non-magnetic) |
| MSO | Minesweeper, Ocean (nonmagnetic) |
| MSS | Minesweeper, Special (device) |

### PATROL CRAFT

| | |
|---|---|
| PCH | Patrol Craft (hydrofoil) |
| PGH | Patrol Gunboat (hydrofoil) |
| PTF | Fast Patrol Craft |

### LANDING CRAFT

| | |
|---|---|
| LCA | Landing Craft, Assault |
| LCM | Landing Craft, Mechanized |

| | |
|---|---|
| LCPL | Landing Craft, Personnel, Large |
| LCPR | Landing Craft, Personnel, Ramped |
| LCU | Landing Craft, Utility |
| LCVP | Landing Craft, Vehicle, Personnel |
| LWT | Amphibious Warping Tug |

## MINE COUNTERMEASURES CRAFT

| | |
|---|---|
| MHA | Minehunter, Auxiliary |
| MSA | Minesweeper, Auxiliary |
| MSB | Minesweeping Boat |
| MSD | Minesweeper, Drone |
| MSI | Minesweeper, Inshore |
| MSL | Minesweeping Launch |
| MSM | Minesweeper, River (Converted LCM-6) |
| MSR | Minesweeper, Patrol |

## RIVERINE WARFARE CRAFT

| | |
|---|---|
| ASPB | Assault Support Patrol Boat |
| ATC | Armored Troop Carrier |
| CCB | Command and Control Boat |
| MON | Monitor |
| PBR | River Patrol Boat |
| PCF | Patrol Craft, Inshore |

## AUXILIARY SHIPS

| | |
|---|---|
| AD | Destroyer Tender |
| ADG | Degaussing Ship |
| AE | Ammunition Ship |
| AF | Store Ship |
| AFS | Combat Store Ship |
| AG | Miscellaneous |
| AGDE | Escort Research Ship |
| AGEH | Hydrofoil Research Ship |
| AGER | Environmental Research Ship |
| AGF | Miscellaneous Command Ship |
| AGM | Missile Range Instrumentation Ship |
| AGMR | Major Communications Relay Ship |
| AGOR | Oceanographic Research Ship |
| AGP | Patrol Craft Tender |
| AGS | Surveying Ship |
| AGSS | Auxiliary Submarine |
| AH | Hospital Ship |
| AK | Cargo Ship |
| AKD | Cargo Ship, Dock |
| AKR | Vehicle Cargo Ship |
| AO | Oiler |
| AOE | Fast Combat Support Ship |
| AOG | Gasoline Tanker |
| AOR | Replenishment Oiler |
| AP | Transport |
| APB | Self-propelled Barracks Ship |
| AR | Repair Ship |
| ARB | Battle Damage Repair Ship |
| ARC | Cable Repairing Ship |
| ARL | Landing Craft Repair Ship |
| ARS | Salvage Ship |
| ARSD | Salvage Lifting Ship |
| ARST | Salvage Craft Tender |
| ARVA | Aircraft Repair Ship (aircraft) |
| ARVE | Aircraft Repair Ship (engine) |
| ARVH | Aircraft Repair Ship (helicopter) |
| AS | Submarine Tender |
| ASR | Submarine Rescue Ship |
| ATA | Auxiliary Ocean Tug |
| ATF | Fleet Ocean Tug |
| ATS | Salvage Tug |
| AVM | Guided Missile Ship |
| IX | Unclassified Miscellaneous |

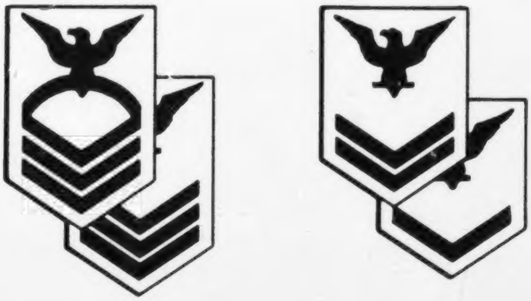
## SERVICE CRAFT

| | |
|---|---|
| AFDB | Large Auxiliary Floating Dry Dock (non-self-propelled) |
| AFDL | Small Auxiliary Floating Dry Dock (non-self-propelled) |
| AFDM | Medium Auxiliary Floating Dry Dock (non-self-propelled) |
| APL | Barracks Craft (non-self-propelled) |
| ARD | Auxiliary Repair Dry Dock (non-self-propelled) |
| ARDM | Medium Auxiliary Repair Dry Dock (non-self-propelled) |
| NR | Submersible Research Vehicle (nuclear propulsion) |

| | |
|---|---|
| SST | Target and Training Submarine (self-propelled) |
| X | Submersible Craft (self-propelled) |
| YAG | Miscellaneous Auxiliary (self-propelled) |
| YC | Open Lighter (non-self-propelled) |
| YCF | Car Float (non-self-propelled) |
| YCV | Aircraft Transportation Lighter (non-self-propelled) |
| YD | Floating Crane (non-self-propelled) |
| YDT | Diving Tender (non-self-propelled) |
| YF | Covered Lighter (self-propelled) |
| YFB | Ferryboat or Launch (self-propelled) |
| YFD | Yard Floating Dry Dock (non-self-propelled) |
| YFN | Covered Lighter (non-self-propelled) |
| YFNB | Large Covered Lighter (non-self-propelled) |
| YFND | Dry Dock Companion Craft (non-self-propelled) |
| YFNX | Lighter (special purpose) (non-self-propelled) |
| YFP | Floating Power Barge (non-self-propelled) |
| YFR | Refrigerated Covered Lighter (self-propelled) |
| YFRN | Refrigerated Covered Lighter (non-self-propelled) |
| YFRT | Covered Lighter (range-tender) (self-propelled) |
| YFU | Harbor Utility Craft (self-propelled) |
| YG | Garbage Lighter (self-propelled) |
| YGN | Garbage Lighter (non-self-propelled) |
| YHLC | Salvage Lift Craft, Heavy (non-self-propelled) |
| YM | Dredge (self-propelled) |
| YMLC | Salvage Lift Craft, Medium (non-self-propelled) |
| YNG | Gate Craft (non-self-propelled) |
| YO | Fuel Oil Barge (self-propelled) |
| YOG | Gasoline Barge (self-propelled) |
| YOGN | Gasoline Barge (non-self-propelled) |
| YON | Fuel Oil Barge (non-self-propelled) |
| YOS | Oil Storage Barge (non-self-propelled) |
| YP | Patrol Craft (self-propelled) |
| YPD | Floating Pile Driver (non-self-propelled) |
| YR | Floating Workshop (non-self-propelled) |
| YRB | Repair and Berthing Barge (non-self-propelled) |
| YRBM | Repair, Berthing and Messing Barge (non-self-propelled) |
| YRBM (L) | Repair, Berthing and Messing Barge (non-self-propelled) (large) |
| YRDH | Floating Dry Dock Workshop (hull) (non-self-propelled) |
| YRDM | Floating Dry Dock Workshop (machine) (non-self-propelled) |
| YRR | Radiological Repair Barge (non-self-propelled) |
| YRST | Salvage Craft Tender (non-self-propelled) |
| YSD | Seaplane Wrecking Derrick (self-propelled) |
| YSR | Sludge Removal Barge (non-self-propelled) |
| YTB | Large Harbor Tug (self-propelled) |
| YTL | Small Harbor Tug (self-propelled) |
| YTM | Medium Harbor Tug (self-propelled) |
| YW | Water Barge (self-propelled) |
| YWN | Water Barge (non-self-propelled) |

# APPENDIX IV

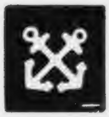
# NAVY RATING INSIGINIA BY GROUPS



All of the ratings in which Navymen work are described on the following pages. You will notice that these jobs are not all mechanical or technical. Many would be known in civilian life as "white collar jobs." You will also notice that the variety of these jobs is almost unlimited.

## Group 1 — Deck

**Boatswain's Mate (BM)**



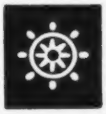
Crossed anchors.

The Navy develops master seamen—persons skilled in all phases of seamanship and in the handling of deck force personnel. They are the masters of many trades, able to perform almost any task in connection with the operation of small boats, navigation, entering or leaving port, storing cargo, handling ropes and lines, and many other tasks. These Master Seamen are the Boatswain's Mates of the Navy.

In addition to performing various deck duties aboard ship, these "anchormen" of the Navy maintain rigging, ground tackle, and canvas articles. They supervise the operation and maintenance of the ship's boats, and the working and damage control parties. They also serve as members of the gun crew.

An important qualification for Boatswain's Mates is leadership. Boatswain's Mates must be physically strong with good hearing and vision. They should be average or above in general learning ability and possess a high degree of manual dexterity. A school course in practical arithmetic is desirable, and courses in algebra, geometry, and physics are helpful. Previous experience in handling small boats is valuable.

### Quartermaster (QM)



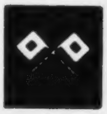
Ship's wheel.

The safety of ships at sea depends to a great extent on skillful navigation, the vigilance with which lookouts for enemy ships and aircraft, water traffic, and natural obstacles is maintained, and the proficiency with which signals are exchanged with other ships and the shore. The Quartermaster performs or assists in the performance of these duties.

He steers the ship and performs navigation duties. He corrects charts and maintains navigation aids. The Quartermaster stands watch as assistant to the officer of the deck and to the navigator. He also serves as petty officer in charge of yard and district-type craft.

Quartermasters should be above average in their ability to learn and to think. They need good vision and hearing, and should be able to express themselves clearly in writing and speaking. School courses in public speaking, grammar, geometry, and physics are helpful.

### Signalman (SM)

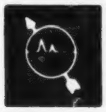


Crossed semaphore flags.

The execution of maneuvers at sea depends upon rapid and accurate communications. The safety of ships depends to a great extent on the watchfulness of lookouts for enemy ships and aircraft, and all types of sea craft and obstacles. These important duties are performed by Signalmen who send and receive messages by flashing light, semaphore, and flag hoist, perform as lookout, and repair signal flags, pennants, and ensigns.

Like Quartermasters, Signalmen need good vision and hearing, and should be able to express themselves clearly in writing and speaking. School courses in grammar and electricity are helpful.

### Operations Specialist (OS)



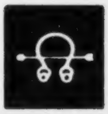
Arrow through an oscilloscope.

Radar — an electronic device to determine the presence and location of an object — is used extensively in navigation and maneuvering, in recognition and identification, and in searching for and following the movements of other ships and aircraft. The responsibility of Operations Specialists is to operate this equipment and to interpret the information received from it.

Operations Specialists operate, maintain, and locate circuit failures in surveillance and altitude-determining radars; identification, friend or foe (IFF) systems; electronic countermeasure equipment; and radio telephone and associated equipment. They also perform control functions in the Combat Information Center.

People in this rating should be average or above in general learning ability and should be able to use numbers in practical problems. They must have good near vision, normal hearing, and a clear speaking voice. Radar duties require prolonged attention and mental alertness. Physics, a good background in mathematics, and shop courses in radio and electricity are helpful. Experience in radio repair or ham radio is valuable.

### Sonar Technician (ST)



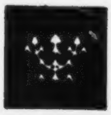
Earphones pierced by an arrow.

The Navy must be able to determine what is under the water as well as what is on the surface in order to detect reefs in uncharted waters, and to discover the presence of enemy submarines, surface ships, or other submerged objects. The operation and care of sonar equipment that detects the presence of objects is the work of the Sonar Technician.

The Sonar Technician provides underwater data for operational use, and supervises the use and upkeep of sonar equipment. He organizes antisubmarine attack teams; evaluates targets and interprets oceanographic data; evaluates the operation of sonar equipment; locates, analyzes adjusts or repairs equipment casualties; and aligns, maintains, and repairs surface ship underwater fire control systems.

Sonar Technicians must have normal hearing, near-normal vision, and clear speaking voices. They should be above average in general learning ability and in the ability to use numbers in practical problems. They must also achieve a satisfactory score on the Sonar Test, which measures the ability to differentiate between the pitch of similar tones. School courses in algebra, geometry, physics, electricity, and shopwork are desirable. Experience as an amateur radio operator is helpful.

### Ocean Systems Technician (OT)



A three-pronged spear (trident) crossed by waves.

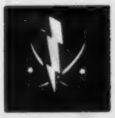
For centuries the great seas encircling the earth guarded the secrets of their depths. Today men have begun to explore these depths, using sensitive instruments. Ocean Systems Technicians perform specialized duties concerned with the geography that deals with the ocean and its phenomena, with the charting of water bodies, and with the study of waters.

Personnel selected for Ocean Systems Technician require a special security clearance.

These technicians conduct studies in oceanographic research and correlate this information for dissemination.

Ocean Systems Technicians should be above average in learning ability. They should be suited by temperament to detailed work and able to grasp new techniques. A past experience in electronics, physics, or electricity is helpful.

### Electronic Warfare Technician (EW)



Helium atom slashed by a lightning bolt.

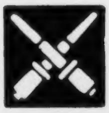
The increased use of electronic warfare techniques has been accompanied by a corresponding increase in electronic warfare equipment and an associated increase in the complexity of this equipment. The growing realization that electronic warfare is the primary means to integrate all other weapons systems to counter immediate threats has placed this application of electronics into sharp perspective.

Electronic Warfare Technicians operate and maintain electronic warfare equipment. They also extract, interpret, and apply data from intelligence publications, reports, and other documentation. In addition they evaluate, interpret, and determine equipment capabilities and limitations, and evaluate, interpret, process, and apply intercepted signal data. They also inform responsible officers concerning the nature of threat signals and recommend appropriate countermeasures.

Electronic Warfare Technicians should have a background or be interested in electronics. They should possess a capability for detailed and fine mechanical work, be above average in their ability to think clearly and rapidly and to solve practical problems in arithmetic.

## Group II — Ordnance

### Gunner's Mate (GM)



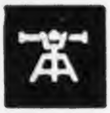
Crossed guns.

Navy ships equipped with various guns have long been protectors against enemy aggressors. Navy's Gunner's Mates operate, maintain, and repair all gunnery equipment, as well as handle all ammunition used on Navy ships. The Gunner's Mate is the expert on the Navy's nuclear weaponry.

Gunner's Mates operate, maintain, and repair guided missile launching systems, rocket launchers, guns, gunmounts, turrets, projectors, and associated handling equipment. They make detailed casualty analyses of, and repairs to, electrical, electronic, hydraulic, and mechanical systems. They test and inspect ammunition and missiles and their ordnance components, and train and supervise personnel in the handling and stowage of ammunition and missiles and assigned ordnance equipment.

Gunner's Mates should possess a high degree of aptitude for mechanical work. School training in arithmetic, shop mathematics, electricity, physics, and shopwork provide a desirable educational background.

### Fire Control Technician (FT)



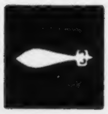
Rangefinder.

Complicated electronic, electrical, hydraulic, and mechanical equipment is required to compute and resolve the factors which influence the accuracy of naval guided missiles, gunfire, and underwater weapons. Maintenance and repair of the equipment is the prime responsibility of skilled specialists—the Fire Control Technicians.

In short, Fire Control Technicians maintain and repair fire control systems, including fire control radars, weapons direction systems, target designation systems, and electrohydraulic fire control servomechanisms. They make mechanical, electrical, and electronic casualty analyses. Fire Control Technicians operate, test, lubricate, inspect, align, clean, adjust, and calibrate fire control components and systems.

Fire Control Technicians should be interested in electronics, and possess an aptitude for fine, detailed, mechanical work. They should be above average in their ability to solve practical problems in arithmetic, and to learn and think clearly and rapidly. They must have normal color perception. School courses in radio, electricity, physics, algebra, trigonometry, and shop are helpful. Experience in amateur radio or practical experience in any mechanical or electrical trade is of value.

### Torpedoman's Mate (TM)



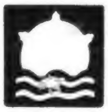
Torpedo.

Torpedoes and depth charges are intricate mechanisms of naval warfare. The effectiveness of these underwater weapons depends upon their proper maintenance, loading, and firing by Torpedoman's Mates.

A Torpedoman's Mate maintains, tests, repairs, and overhauls torpedoes and antisubmarine warfare ordnance (other than mines and antisubmarine rockets).

Torpedoman's Mates should possess a high degree of mechanical and electrical aptitudes. Considerable manual dexterity and physical stamina are also essential. School courses in electricity, machine shop, welding, mechanical drawing, and in practical and shop mathematics are desirable. Work experience in auto repair or small parts assembly furnishes a helpful background.

### Mineman (MN)

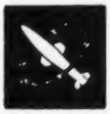


Floating mine.

Mines are silent, unseen sentries that maintain defensive sea blockades, which once required whole fleets of surface ships. Mines and depth charges, constructed and operated on the same principles, are offensive weapons of sea warfare. Both kinds of weapons have complicated firing mechanisms. Assembling, testing, repairing, and planting these weapons are the Mineman's jobs.

Minemen should possess a high degree of mechanical aptitude. They should be interested in performing jobs requiring careful attention to fine details, and possess the required manual dexterity. School courses in electricity, machine shop work, welding, mechanical drawing, and practical and shop mathematics are desirable, as is work experience involving electricity, machine tools, and welding.

### Missile Technician (MT)



Guided missile.

The guided missile is a self-propelled explosive weapon capable of seeking a target or of following a beam to the target. This is made possible by complex guidance and control systems within the missile. The effectiveness of surface-launched missiles depends upon the skill of Missile Technicians who test, maintain, and repair the mechanisms that guide and control the missiles.

Missile Technicians assemble, test, align, tune, adjust, replace and repair internal components and systems of fleet ballistic missiles (excluding the repair of the missile's internal guidance package) and external hydraulic pneumatic systems associated with the missile's internal guidance and control. They operate, test, adjust, align, tune, calibrate, and repair missile test equipment. They handle and stow missile components, and maintain logs and equipment histories.

Missile Technicians must possess a fine degree of mechanical aptitude. Manual dexterity is also an essential requirement. School courses in electricity, electronics, mathematics, and physics are desirable. Experience in any mechanical, electrical, or electronics trade provides a helpful background.

## Group III — Electronics

### Electronics Technician (ET)

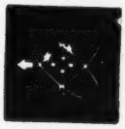
Helium atom.

All of the electronic equipments used in the Navy to send and receive messages, detect enemy planes and ships, and determine the distance of targets require continuous checking and repairing. Electronics Technicians are the personnel who take care of this equipment.

This care includes maintaining, repairing, calibrating, tuning, and adjusting all the electronic material used for communication, detection and tracking, recognition and identification, aids to navigation, and electronic countermeasures. The electronic material generally does not include airborne equipment, weapon control equipment, interior communications systems, and teletypewriter machines.

Electronics Technicians should be interested in electronics and have an aptitude for fine, detailed, mechanical work. They should enjoy solving practical problems in arithmetic. They must have normal color perception. School courses in radio, electricity, physics, algebra, trigonometry and shop are helpful. Experience in amateur radio or practical experience in any mechanical or electrical trade is of value.

### Data Systems Technician (DS)



Helium atom with input/output arrows.

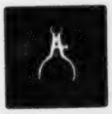
Naval warfare in this age of atomic power and ballistic missiles requires quick and correct answers to complicated mathematical problems. These answers are obtained by the use of electronic digital computers that accomplish in minutes what a man might take days to do. The Data Systems Technician keeps this vital equipment in operation. Entrance to this rating is restricted to personnel eligible for security clearance.

Data Systems Technicians maintain electronic digital data systems and equipment. They inspect, test, calibrate, and repair computers, video processors, tape units, buffers, key sets, digital display equipment, data link terminal sets, and related equipment.

The Data Systems Technician should have an active interest in electronics, and an aptitude for detailed mechanical work. This technician will need better than average ability to solve practical arithmetic problems involving binary numbers, and must be capable of grasping the principles of digital data system operation. School courses in physics and shop training are valuable. Experience in an electrical or electronic trade is useful. Normal color perception is required, and candidates must be able to qualify for security clearance.

## Group IV — Precision Equipment

### Instrumentman (IM)



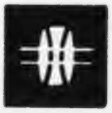
Calipers.

The Navy uses large numbers of meters and gauges, watches and clocks, typewriters, adding machines, and other types of office machines. To maintain these machines in good working order requires the services of specialists. These specialists are the Navy Instrumentmen.

Instrumentmen adjust, repair, and recondition mechanical instruments, office machines, gauges, and watches. They set jewels in instruments, watches, and clocks, and they repair the mechanical parts of electrical instruments.

Instrumentmen should possess a high degree of mechanical aptitude and have sufficient dexterity to do fine, detailed work. School courses in blueprint reading, shopwork, and typing are helpful. Practical experience in watchmaking, repairing typewriters, or other office machines is also an asset.

### Opticalman (OM)



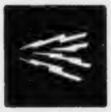
Lenses crossed by lines of sight.

Modern marine navigation and aviation owe much of their efficiency to the use of scientifically accurate optical instruments such as octants and sextants for navigation, rangefinders, gunnery, and binoculars and telescopes for magnification. Keeping these instruments in good working order is the job of the Opticalmen, who overhaul, repair, and adjust the Navy's optical equipment.

Opticalmen must be capable of close, exact, and painstaking workmanship, so that they may become expert in the use of fine tools and instruments. Their mechanical aptitude must, by the nature of their work, be above average. Experience in optical or camera manufacturing is helpful, as are school courses in physics, shop mathematics, and machine shop.

## Group V—Administrative and Clerical

### Radioman (RM)



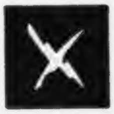
Four sparks.

All naval actions require teamwork, sometimes involving hundreds of individual units. One of the major factors in the success of an operation is the accurate and speedy transmission of radio messages. This is the job of the Radioman.

Briefly, Radiomen transmit, receive, log, route, file, and maintain the security of messages. They advise responsible personnel on the capabilities, limitations, and condition of the equipment. They operate typewriters and teletypewriters, and tune radio transmitters and receivers. In addition, Radiomen perform operational and preventive maintenance on communication equipment.

Radiomen should have good hearing, manual dexterity and the ability to operate a typewriter while receiving messages by ear. The ability to type and experience as an amateur radio operator are helpful, as are school courses in mathematics, physics, and electricity.

### Communications Technician (CT)

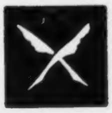


Crossed quill and spark.

The secrets of a nation are only as secure as its communication system. Communications Technicians perform specialized duties in connection with communications security. They also perform other communication and special operational functions. Personnel selected for Communications Technician must be eligible for a Top Secret clearance.

Communications Technicians should be above average in learning ability. They must be temperamentally suited to detailed work, able to grasp new techniques, trustworthy, and of the highest moral character. School courses in typing, office machines, English, physics, and electricity are recommended. Past experience as a telegrapher, radio operator, industrial electronics repairman, or clerk-typist is helpful. Linguistic ability is also an asset.

### Yeoman (YN)



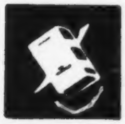
Crossed quills.

Communication with naval activities, government agencies, private industry, and individuals is necessary to conduct naval affairs. Letters, messages, and records must be prepared to procure and use the personnel and material required to operate the fleets. Navy Yeomen perform these office duties.

Yeomen perform clerical, administrative, and secretarial duties ashore and afloat. They operate duplicating and audio-recording equipment. They handle administrative duties in connection with officers and their records.

Yeomen should be able to perform detailed and repetitive duties and work harmoniously with others in an office organization. Clerical experience and courses in English and in business subjects are helpful.

### Personnelman (PN)



Crossed manual and quill.

Personnelmen perform enlisted personnel administrative duties. They counsel enlisted personnel on Navy ratings, training, promotion requirements, educational opportunities, and the benefits and advantages of a Navy career. They also conduct tests and interviews, maintain publications and directives regarding enlisted personnel administration, conduct organizational analyses studies, and perform clerical duties related to personnel administration.

Personnelmen must have the ability to deal successfully with people. They should be above average in their ability to learn and to think, and should possess a high degree of clerical aptitude. Desirable school courses are typewriting, public speaking, and office practice. Experience in personnel work, guidance and counseling, or teaching is helpful.

### Postal Clerk (PC)

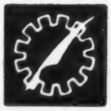
Postal cancellation mark.

An efficient Navy postal service is vital to the smooth functioning of the national defense forces. Not only must official mail be delivered promptly to the commanding officers concerned, but the personal mail of Navymen and officers — the link with their loved ones — must be equally dependable, or morale suffers. The Navy postal organization provides every service that civilian post offices provide.

Postal Clerks must have the ability to deal successfully with naval personnel of all ranks and rates. They should be above average in patience, courtesy, and perception. They must be able to work harmoniously with others in their organization. School courses in English, typewriting, geography, and arithmetic are helpful.

Postal Clerks operate Navy post offices, perform postal counter work, process mail, and maintain directories and postal equipment. They prepare and file correspondence.

### Data Processing Technician (DP)



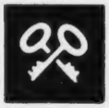
Quill on gear.

Like any large commercial enterprise, the Navy has an extensive accounting system. Complete records are maintained for every naval person, for every ship and station, and for every piece of equipment the Navy owns. To keep records up to date, to ensure their accuracy, and to make the tabulated information immediately available in any form which may be desired, the Navy makes use of a wide range of data processing equipment. Data Processing Technicians are the personnel who operate and maintain this equipment.

These technicians set up and operate all types of electrical and electronic data processing equipment for accounting and statistical purposes; they record and process incoming data, and make routine and special reports.

Data Processing Technicians should possess a high degree of clerical aptitude and be interested in mechanical work. School courses in typing, bookkeeping, accounting, and operating business machines are valuable assets.

### Storekeeper (SK)



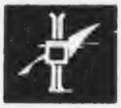
Crossed keys.

Navy ships and shore stations require a supply of clothing, spare parts, technical items, and other essentials. Providing and accounting for these materials are the main responsibilities of the Storekeeper.

The Storekeeper performs clerical and manual duties in the supply departments, both afloat and ashore, relating to the procurement, stowage, preservation, packaging, and issuance of supplies of all kinds (except aviation equipage, supplies, and materials).

Storekeepers must be able to write or print legibly and to record numbers neatly and accurately. Helpful school courses are typewriting, bookkeeping, accounting, arithmetic, general business, and English. A knowledge of office machines and experience in bookkeeping, stock work, or general clerical work are helpful.

**Legalman (LM)**



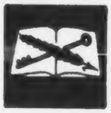
Mill rind crossed by a quill.

The Navy has always had a need for people who are trained as court reporters and as specialists in legal administration, assistance, and investigation.

The Legalman performs para-legal duties by providing and administering legal services to other Navy personnel. These services include matters concerned with military justice, claims, and admiralty law. To perform these services, the Legalman records and transcribes proceedings of courts-martial, courts of inquiry, investigations, and military commissions. He also prepares and submits legal records and reports, performs legal research, and provides legal advice and assistance.

A Legalman must have the ability to transcribe court proceedings rapidly and accurately. He must be fluent in the English language, be a careful listener, and have critical reading habits.

**Steward (SD)**

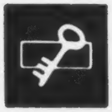


Open book with crossed quill and wheat spike on top.

Those who purchase, prepare, and serve the food for the wardrooms (officers' messes) are Stewards. They are skilled cooks and bakers and the custodians of the officers' quarters.

Stewards should have an interest in food preparation and possess high standards of honesty and personal cleanliness. School courses in arithmetic and previous experience in cooking or baking are helpful.

**Disbursing Clerk (DK)**



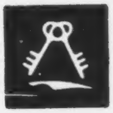
Key on check.

The construction, maintenance, and operation of ocean and air fleets have put the Navy into business on a scale comparable with the largest civilian industrial enterprises. The Navy's payroll is one of the largest in the world, and the Navy is a proportionately large consumer of the world's goods. Regular servicing of this payroll, financial transactions involved in procuring materials and services, selling surplus materials, and the related accounting functions require a large staff of accountants, bookkeepers, cashiers, and clerks. These workers include Navy Disbursing Clerks.

Disbursing Clerks perform clerical duties relative to military pay records, payroll certification sheets, money lists, public vouchers, transportation requests, meal tickets, allotments, allowances, saving deposits, and returns in the disbursing branch of supply departments.

Disbursing Clerks must be able to write legibly and to record figures neatly. They should be able to use numbers in solving practical problems. School courses in typing, bookkeeping, accounting, business arithmetic, and office practice are desirable. Experience as a bookkeeper, clerk-typist, office machine operator, or cashier is helpful.

**Commissaryman (CS)**



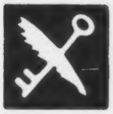
Crossed keys with quill beneath.

Navy kitchens share largely in the responsibility for maintaining the health and morale of Navy personnel. The galleys are operated by Commissarymen responsible for menus and the care of food supplies; for baking, broiling, and frying; for mixing, seasoning, and flavoring; and for other culinary preparations contributing toward wholesome, satisfying meals.

Commissarymen serve as cooks and bakers for the general mess afloat and ashore. They write menus, prepare food, and assist in the ordering of food items. They maintain cleanliness and sanitation in the galley and in the food service and refrigerated spaces rooms and while the food is being prepared. They also keep cost accounts.

Naturally, Commissarymen should have an interest in food preparation. They must be able to understand and apply instructions relating to the stowage, issue, and preparation of food, and have high standards of honesty and personal cleanliness. Experience or school courses in food preparation, dietetics, and record keeping is helpful.

### Ship's Serviceman (SH)



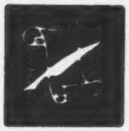
Crossed key and quill.

Wherever Navy personnel may be, afloat or ashore, they can obtain the services and commodities available in civilian life—from having their hair cut, to getting their shoes repaired, to purchasing soap and razor blades, to buying icecream and gifts. Those who render these services are the Ship's Servicemen.

Ship's Servicemen operate and manage ship's stores, commissary stores, and Navy exchanges. They specialize in such services as barber, cobbler, laundryman, and tailor.

Ship's Servicemen should possess aptitudes appropriate for the specialty selected. Vocational or high school courses in shoe repairing, barbering, tailoring, merchandising, salesmanship, accounting, bookkeeping, business arithmetic, and business English are helpful. Previous work experience in any of these work areas is of value.

### Journalist (JO)



Crossed quill and scroll.

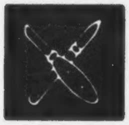
The Journalist plays an important part in maintaining high Navy morale through the dissemination of news and by keeping the general public informed about the developments, accomplishments, and policies of the Navy. This is done through ship and station newspapers, photography, bulletins, pamphlets, news releases, and television and radio scripts.

The Navy's Journalists prepare material for hometown newspapers. They perform news reporting, copy reading, editing, and related functions for the dissemination of stories on naval subjects through such media as newspapers, periodicals, television, and radio. They assist information officers and commanding officers in public relations matters. They sometimes assume full-time duties as editor and/or staff members of ship and station publications.

Journalists must have the ability to write articles clearly, accurately, and quickly, and to compose pictures. Fluency with the English language is important. Journalists should be careful observers, attentive listeners, have a wide acquaintance, possess initiative, imagination, and regular, critical reading habits. School courses in English, journalism, and typing are advantageous. Previous writing experience is helpful.

## Group VI — Miscellaneous

### Lithographer (LI)

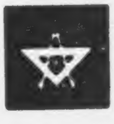


Crossed litho crayon holder and scraper.

The Navy's presses reproduce thousands of printed items: recruiting posters and career counseling aids, manuals, training materials, naval forms, bulletins, magazines, and newspapers. The processing of this into printed form is the work of the Lithographer. The Lithographer performs all functions concerned with offset lithographic work and letterpress printing.

Lithographers should have an interest in photography and printing, and should be able to work with machinery and chemicals. They need good near-vision. Experience in lithography, printing, or photography is valuable.

### Illustrator-Draftsman (DM)



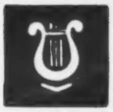
A compass on a triangle.

Accurate and clear mechanical drawings, blueprints, charts, and illustrations are essential aids in the planning and completing of construction projects and for other naval purposes. Skilled Illustrator-Draftsmen develop and produce these aids.

Illustrator-Draftsmen design and prepare illustrations for presentation and reproduction. They produce signs, posters, charts, graphs, and training aids. They reproduce art copy by the silkscreen method, enlarging and reducing drawings. These professionals also prepare, correct, edit, and file mechanical, electrical, electronic, and machine drawings, and cut, lay out, and mount photographs.

Illustrator-Draftsmen should be capable of neat, close, and careful work, and possess an interest in design and construction. Previous experience as draftsmen, tracers, or as surveyors is valuable. Skill in freehand drawing or lettering is helpful. School courses in art, mechanical drawing, and blueprint reading are a good background.

### Musician (MU)



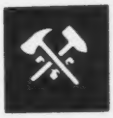
Lyre.

Music is an important part of life in the Navy. As members of Navy bands and orchestras, Musicians provide entertainment in every corner of the world. The U. S. Navy Band at Washington, aboard carriers, or at training stations are examples of Navy musical organizations.

Applicants who wish to become Musicians in the Navy must exhibit proficiency on standard band or orchestra instruments. This proficiency is determined by the applicant's musical experience. As a general rule, three or four years of instrumental music in high school are sufficient to qualify talented personnel.

## Group VII — Engineering and Hull

### Hull Maintenance Technician (HT)



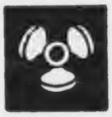
Crossed fire ax and maul with a carpenter's square.

On Navy ships and stations, where so much is constructed of metal, there is a need for the repair of ships' hulls, fittings, piping systems, and machinery. Continued maintenance of this intricate equipment, as well as the preservation of a Navy vessel's safety and survival equipment is the job of the Hull Maintenance Technician.

Hull Maintenance Technicians fabricate, install, and repair metal structures. They install and maintain shipboard and shorebase plumbing and piping systems, and perform tasks related to damage control.

Hull Maintenance Technicians should have an aptitude for mechanical work and possess such personality traits as self-reliance, ingenuity, and poise in time of danger. School courses such as machine shop, carpentry, sheet metal shop, practical and shop mathematics, and chemistry are desirable.

### Machinist's Mate (MM)



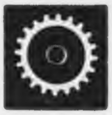
Three-bladed propeller.

Continuous operation of the many engines, compressors, and gears; refrigerating, air-conditioning, and gas-operating equipment; and other types of machinery aboard modern Navy vessels and at various shore stations depends upon the skill of specially trained technicians. Machinist's Mates are the technicians responsible for the operation, maintenance, and repair of this machinery.

In particular, Machinist's Mates operate, maintain, and repair the ship's steam-propulsion and auxiliary equipment, the outside machinery, and the ship's refrigerating and air-conditioning equipment.

Machinist's Mates should possess aptitude for work of a mechanical nature. School courses in practical or shop mathematics, machine shop, electricity, and physics are desirable. Experience in a garage, power plant, or machine shop is valuable.

### Engineman (EN)



A gear.

The internal-combustion engine, either diesel or gasoline, plays an important role in powering the ships and small craft of the Navy. These engines must be properly maintained, repaired, and operated. The work of the Navy Engineman centers around these jobs.

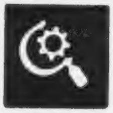
Enginemen should have a liking for engines and things mechanical. A background in shop courses and in practical or shop mathematics is desirable. Courses in algebra, geometry, and physics are helpful. Experience in auto repair is valuable.

**Gas Turbine Systems Technician (GS)**

Insignia under development.

Operates and performs organizational and intermediate maintenance on gas turbine engines; main propulsion machinery (including gears, shafting, and controllable pitch propellers); assigned auxiliary systems; electrical and electronic circuitry up to the printed circuit modules; and alarm and warning circuitry.

**Machinery Repairman (MR)**

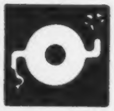


Micrometer and gear.

The replacement of parts and the repair of machinery on shipboard and ashore are done in the Navy's machine shops. Machinery Repairmen do this work and operate the shops, using precision machines and hand tools.

Applicants for Machinery Repairmen should possess a high aptitude for work of a mechanical nature. School courses or experience in practical or shop mathematics, machine shop, electricity, foundry, mechanical drawing, and blueprint reading are desirable.

**Boiler Technician (BT)**



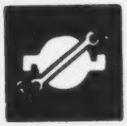
Hero's boiler.

The propelling agent of our large naval ships is steam. The efficient operation, maintenance, and repair of marine boilers are essential for the effective production of steam power.

Boiler Technicians operate and repair marine boilers and fireroom machinery. They also transfer, test, and take inventory of fuels and water.

Boiler Technicians should be interested in mechanical work. The skillful use of hand, power-driven, and pneumatic tools is required. Training in school shop courses, practical and shop mathematics, and other courses in the physical sciences is desirable.

**Boilermaker (BR)**



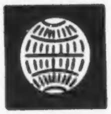
Hero's boiler crossed with a wrench.

When marine boilers and heat exchangers require major repair or overhaul, it is the Boilermaker who is called on to do the work. The Boilermaker is a trained repairman who maintains the equipment that keeps the Navy afloat.

Boilermakers test, maintain, and repair marine boilers and heat exchangers, and perform electric arc and oxyacetylene welding — a welding blowpipe that uses oxygen and acetylene.

Upon completion of the recruit training period, candidates for Boilermaker must first strike in the Boiler Technician rating as described above. Boilermaker is the only rating in the Navy that does not have pay grade E-4 and E-5. A man must serve as Boiler Technician Third and Second before he is eligible to become a Boilermaker. Boiler Technicians who show unusual skill and aptitude in boiler repair are transferred to the Boilermaker school where they develop additional technical skills in the Boilermaker field.

**Electrician's Mate (EM)**



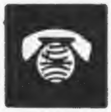
Globe of the world.

Electricity keeps a ship or shore station operating. Without this power, ships and shore stations would be seriously hampered. The operation and repair of a ship's or station's electrical power plant and electrical equipment are the responsibility of the Electrician's Mates. In emergency situations, large naval vessels have been the sources of electrical power for several coastal cities.

Electrician's Mates maintain and repair power and lighting circuits, distribution switchboards, generators, motors, and other electrical equipment.

For those desiring to become Electrician's Mates, previous electrical experience is invaluable. School courses in electrical shop, practical or shop mathematics, and physics are helpful.

**Interior Communications Electrician (IC)**

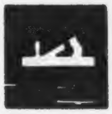


A phone over a globe.

Communications systems throughout a Navy ship make a vital contribution to her operating efficiency. The operation and repair of the electronics devices used in the ship's interior communications systems, public address systems, electronic megaphones, and other announcing equipment are the responsibility of the Interior Communications Technician. These technicians maintain and repair shipboard interior communications and gyrocompass systems.

Interior Communications Electricians should possess an aptitude for electrical work. Normal color perception is necessary. A valuable background would include courses in electrical shop and experience in work of an electrical nature.

### Patternmaker (PM)

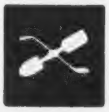


Wooden jack plane.

Foundries at naval shipyards and on repair ships produce castings of a specialized nature. The Patternmaker is the important link between the draftsmen who make the drawings and the foundrymen who produce the castings. The Patternmaker makes patterns, which the foundrymen use to form molds for making castings. In addition, Patternmakers make wooden, plaster, and metal patterns, which are used by Molders in a Navy foundry.

Patternmakers should like and be able to do exacting, precise work. School courses in woodshop, foundry, mechanical drawing, and shop are useful. Experience in carpentry or in assembling model airplanes is beneficial.

### Molder (ML)



Crossed bench rammer and stove tool.

Many of the metal parts used in the repair of ships, guns, and other equipment are machined in Navy shops from rough castings. It is the job of Molders to make rough castings when they are needed.

Molders operate foundries aboard ship and at shore stations. They make molds, cores, and rig flasks; and they prepare, heat, and pour castings of ferrous, nonferrous, and alloy metals and plastics, and then clean the castings.

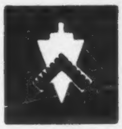
Applicants for the rating of Molder should have a desire to work with hand and power tools and should be physically strong. The completion of such school courses as foundry, machine shop, and practical mathematics is desirable.

## Group VIII — Construction (Seabees)

The Navy's construction ratings have an unusual history. When World War II began, the Navy had no construction ratings, had never had any, in fact, since World War I when a small construction regiment was formed only to be decommissioned after the war. Since contractors and their civilian employees were not permitted, under military law, to work in combat zones, the Navy had to create a construction force within its own service. Several months after Pearl Harbor the Navy formed three naval construction battalions, and the name "Seabees" derives from the initials of the term "construction battalion." From a handful of men, the Seabees grew into a team of over a quarter of a million trained and skilled construction workers who went wherever the fighting forces went in the Pacific. Here they established beachheads, cut roads, built airstrips, found and developed water, and built shelters. Worldwide, they built more than 400 advance bases. Their primary job was to build, but they could not build until they controlled the building site. For this reason all Seabees were trained in defensive combat tactics and their motto was "We build—we fight." It was a Seabee team member who was the first Navyman to win the Medal of Honor in Vietnam.

In 1946, a year after the war, the Seabees, originally established only as an emergency wartime force, were made a permanent part of the Navy. Today the Seabees are as busy as ever, building Antarctic bases, performing the upkeep of completed bases, going any place where there is work to be done.

### Builder (BU)



Carpenter's square on a plumb bob or weight.

Advanced base operations require the construction of buildings, docks, underwater installations, bridges, trestles, and similar projects. Builders erect, maintain, and repair such structures.

School courses in carpentry and shop mathematics are desirable for those wishing to become Builders. Experience with the hand and power tools used in construction and experience in the building trades are of value.

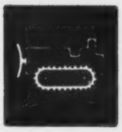
**Engineering Aid (EA)**

Level rod with measuring scale to front.

"That's where the airstrip will be. The road will be cut through those trees. And down there, near the water we located, we'll build the headquarters." From this beginning, the Navy's Engineering Aids start their work so the engineers will have data for developing construction plans. Engineering Aids perform tasks in surveying, engineering, drawing, planning, estimating, and materials testing.

Engineering Aids should be well grounded in mathematics. They should have the ability to visualize, and they should like detailed, accurate work. Experience in highway construction is of advantage. School courses in the higher mathematics as well as mechanical drawing and drafting are helpful.

**Equipment Operator (EO)**

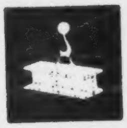


A bulldozer.

The Navy uses large, self-powered equipment in its construction, repair, salvage, and excavation work. The bulldozer is an example of this type of equipment. Equipment Operators, as the name implies, operate not only bulldozers but all types of Navy construction equipment.

Equipment Operators should have average or above average physical strength, normal color perception, and an aptitude for things that are mechanical. They should enjoy working on large construction projects. School courses in auto or electrical shop are helpful, as is experience in construction work and automotive repair.

**Steelworker (SW)**



Beam suspended from a hook.

The pieces of structural steel that form the frames of naval hangars, radio towers, stowage tanks, pontoons, drydocks, bridges, and other structures must be hoisted into place, bolted together temporarily, brought to their exact angle and adjustment, and then riveted together solidly. This is the primary job of the Steelworker.

The Steelworker plans, supervises, and performs tasks related to the fabrication, erection, and dismantling of metal and metal-girded structures. He cuts, forms, brazes, and welds ferrous and nonferrous metals and sheetmetal, and installs sheetmetal ducts and reinforcing steel.

Physical strength, stamina, and the ability and willingness to work aloft are essential qualities for this occupation. School courses in sheetmetal, machine shop, and foundry are desirable. Any kind of experience in construction work is an asset.

**Construction Mechanic (CM)**

Wrench on nut.

Maintaining automotive and heavy construction equipment in efficient operating condition requires the skills of trained technicians. Construction Mechanics perform these tasks on diesel and gasoline internal-combustion engines.

Construction Mechanics should be average or above average in mechanical aptitude. School courses in electrical shop, machine shop, shop mathematics, and physics are helpful. Previous work as a machinist, millwright, or auto mechanic is advantageous.

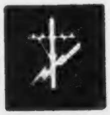
**Utilitiesman (UT)**

A valve.

Water, light, heat, power generating, and sewage disposal equipment must be provided for at advance bases and at large continental shore bases established by the Navy. Among the first arrivals at a new base are the Utilitiesmen who install, operate, maintain, and repair these facilities.

It is helpful to those applicants who wish to become Utilitiesmen to have school or apprentice training in plumbing, mathematics, and other related technical fields. Experience in stationary steam, diesel engineering, water supply systems, or sanitary engineering is valuable.

### Construction Electrician (CE)



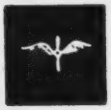
Spark superimposed on a telephone pole.

Advance bases require the construction of roads, barracks, airfields, hospitals, shops, and warehouses. Construction Electricians are responsible for all the electrical work essential to the establishment and operation of these bases. This includes electrical generating and distributing systems; interior, overhead, and underground wiring systems; and wire communications systems.

Naturally, Construction Electricians should have an interest in and aptitude for work of an electrical nature. School courses in electricity, shop mathematics, and physics are helpful. Experience as electric power or telephone lineman is valuable as is general experience in the construction trades.

## Group IX—Aviation

### Aviation Machinist's Mate (AD)

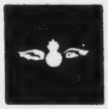


Two-bladed prop, winged.

The Aviation Machinist's Mate will most likely be assigned to billets concerned with the maintenance of turbojet aircraft engines and associated equipment, or to any one of the several types of aircraft maintenance activities. This rating maintains, services, adjusts, and replaces aircraft engines and accessories. They also perform the duties of flight engineers.

Applicants for this rating should possess a high aptitude for mechanical work. They may volunteer for flight duty, and, if selected, they must pass the physical examination for Aircrewman. School courses in algebra, geometry, machine shop, automobile, or aircraft engines are valuable.

### Aviation Ordnanceman (AO)

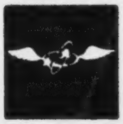


Flaming, spherical shell, winged.

Modern Navy aircraft have increased the range of naval weapons from a few miles to hundreds of miles. They carry guns, bombs, torpedoes, rockets and missiles to attack the enemy on the sea, under the sea, in the air, and on the land. One specialist responsible for the perfect working order of armament on Navy planes is the Aviation Ordnanceman.

Aviation Ordnancemen should possess a high aptitude for both mechanical and mathematical work. School courses in algebra, physics, and electricity are of value, as is experience in electrical or mechanical repair work.

### Aviation Electronics Technician (AT)

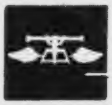


Helium atom, winged.

Modern naval aircraft operating from carriers, cruisers, or land bases depend upon radio, radar, and other electronic devices for rapid communications, efficient navigation, controlled landing approaches, the detection of and guidance to enemy or other objectives, and the reduction of the effectiveness of enemy equipment and tactics. Aviation Electronics Technicians are responsible for the operating condition of this equipment.

Applicants must have normal hearing and color perception. School courses in algebra, trigonometry, physics, electricity, radio, and mechanics are desirable. Experience in the electrical trades is helpful.

### Aviation Fire Control Technician (AQ)

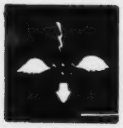


Rangefinder, winged.

The firing of guns on Navy combat planes is controlled by complex equipment. Aviation Fire Control Technicians keep this equipment in operating condition through systematic maintenance and repair.

Personnel selected for this occupation should possess superior electronic, electrical, and mechanical aptitudes in order to learn and perform the intricate operations necessary to maintain and repair fire control equipment. Training and experience in repair, vocational shops or schools, and mathematics are desirable.

### Aviation Antisubmarine Warfare Technician (AX)

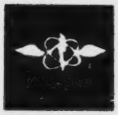


Sparked arrow piercing water, winged.

The Navy's antisubmarine warfare effort relies on naval aviation as well as on surface and submarine forces. The Aviation Antisubmarine Warfare Technician is an important member of this team, keeping airborne electronics systems and equipment functioning during antisubmarine warfare operations. Entrance to this rating is restricted to personnel eligible for a security clearance.

Applicants for Aviation Antisubmarine Warfare Technicians should have an aptitude for electrical and mechanical work. They must have normal color perception and above normal hearing acuity. School courses in algebra, trigonometry, physics, electricity, and mechanics are desirable. Experience in electrical and electronic trades is helpful.

### Aviation Antisubmarine Warfare Operator (AW)

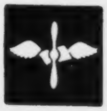


Atom pierced by spark, winged.

Aviation Antisubmarine Warfare Operators adjust and operate aircraft antisubmarine warfare systems and equipment. They perform as flight crew members to extract, interpret, classify, and apply data obtained from antisubmarine warfare sensors. Entrance to this rating is restricted to personnel eligible for a security clearance.

Applicants for this rating must be physically and psychologically adapted for flight. They should also have a background in electrical and mechanical work.

### Aviation Maintenance Administrationman (AZ)

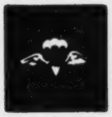


Two-bladed prop on book, winged.

Aviation Maintenance Administrationmen perform administrative, management, and clerical duties. The vastness of the aviation branch of the Navy requires such specialists as the AZ to implement and support the aircraft maintenance program.

Applicants should be able to perform detailed and repetitive duties and to work harmoniously with others in an office or organization.

### Aircrew Survival Equipmentman (PR)

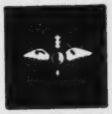


Parachute, winged.

Parachutes are the lifesaving equipment of aircraft crewmen when they have to bail out. In time of disaster, a parachute may be the only means of delivering badly needed medicines, food, and other supplies to isolated victims. The Navy's Aircrew Survival Equipmentmen have the job of keeping parachutes and other aviation survival equipment in perfect working condition.

These men should be able to perform careful and accurate work. School courses in general shop and sewing are desirable. Experience in the use and repair of sewing machines is helpful.

### Aerographer's Mate (AG)

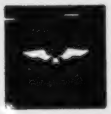


Circle on vertical arrow, winged.

Weather predictions are vital to the safe and efficient operation of the Navy's aircraft, surface ships, and land installations. The weatherman of the Navy is the Aerographer's Mate—an observer, forecaster, and distributor of accurate weather information.

Aerographer's Mates should be above average in their ability to use numbers in practical problems. School courses in algebra, trigonometry, physics, physiography, and typewriting are helpful. Training or experience in meteorology, astronomy, or the physical sciences is valuable.

### Air Controlman (AC)

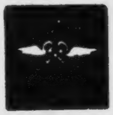


Microphone, winged.

The safe, orderly, and speedy flow of air traffic is essential for the success of naval air operations. Air Controlmen provide assistance to naval pilots in landing and taking off.

Air Controlmen should possess such traits as accuracy, precision, self-reliance, and calmness under stress. Excellent vision and a well-modulated voice are essential. A school course in public speaking or experience in radio broadcasting is helpful

### Aviation Storekeeper (AK)

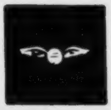


Crossed keys, winged.

The largescale development of naval aviation brought with it the attendant problem of supply. The various types of naval aircraft, with their specialized parts, equipment, and supplies, brought about a need for personnel especially trained in this field. The Aviation Storekeeper has met this need.

Aviation Storekeepers should be able to use numbers in practical problems. School courses in bookkeeping, accounting, business arithmetic, typewriting and office practice are desirable. Experience in typing, office work, or warehousing is valuable.

### Aviation Electrician's Mate (AE)

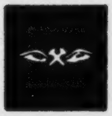


Globe, winged.

The maze of electrical mechanisms and connecting wiring in modern aircraft requires expert care. Aviation Electrician's Mates keep this equipment in operating condition.

Applicants should enjoy and have an aptitude for electrical work. School courses in higher mathematics and electrical shop are helpful. Experience in aircraft electrical work and automotive electrical work is valuable.

### Aviation Structural Mechanic (AM)

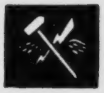


Crossed mauls, winged.

Aircraft wings, fuselage, tail, control surfaces, landing gear, and attending mechanisms require maintenance and repair. Aviation Structural Mechanics perform this job, working with metals, alloys, and plastics.

Desirable school courses for applicants to this rating are shopwork in metal and woodworking, algebra, plane geometry, and physics. Experience in aircraft manufacturing, automobile body work, and general mechanical work is helpful.

### Aviation Support Equipment Technician (AS)

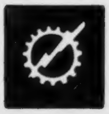


Crossed maul and spark, winged.

Aviation Support Equipment Technicians perform intermediate level maintenance on "yellow" equipment at naval air stations and aboard aircraft carriers. They maintain gasoline and diesel engines; hydraulic and pneumatic systems; liquid, gaseous oxygen, and nitrogen systems; gas turbine compressor units; and electrical systems.

These technicians should be average or above in their ability to use numbers in practical problems. School courses in shop work, and practical and shop mathematics are desirable, as is experience in metalsmith work or automotive repair.

**Tradevman (TD)**

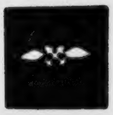


Spark passing through a gear.

The training of Navy personnel requires various types of training aids and training devices (tradev) to simulate actual operating conditions. The success of this phase of the Navy training program depends upon how well Tradevmen maintain this equipment and how well they teach others to use it.

Tradevmen should be above average in their ability to use numbers in practical problems. A clear, well-modulated voice with no speech defects or pronounced accent is necessary. School courses in mathematics, physics, electricity, and shop work are desirable. Experience as an instructor, demonstrator, or motion picture operator is valuable.

**Aviation Boatswain's Mate (AB)**

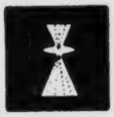


Crossed anchors, winged.

Launching naval aircraft quickly and safely from ships or land requires deft handling on the part of the ground crew or deck force. Aviation Boatswain's Mates take part in these operations and in the handling of planes prior to takeoff and after landing.

Aviation Boatswain's Mates must have 20/20 vision uncorrected, normal color perception, and good hearing. School courses in shop work, physics, and chemistry are desirable. Experience in handling small boats, planes, and hoisting equipment is valuable.

**Photographer's Mate (PH)**

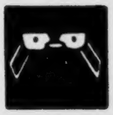


Lens pierced by light lines.

Naval activities in peace and war are visually recorded by motion pictures and still camera photographs. These pictorial records of historical and newsworthy events aboard ship and at shore stations are made by Photographer's Mates.

Photographer's Mates should have normal color perception and should be average or above in their ability to use numbers in practical problems. Personnel selected for duty as aerial photographers must meet the physical requirements for aviation duty. School courses in physics and chemistry are desirable. Experience in photography as a hobby or as a job is helpful.

**Photographic Intelligenceman (PT)**



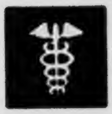
Stereoscopic viewer superimposed on lens pierced by light lines.

There is a need for the availability of precise and detailed intelligence information covering all aspects of target areas in nations which may become enemies of the United States. The collection and presentation of this information requires the special skills of the Photographic Intelligenceman.

Personnel for this rating should have normal vision and color perception and should be above average in their ability to use numbers in practical problems. School courses in mathematics and mechanical drawing are desirable. Experience in photography as a hobby or as a job is valuable.

## Group X — Medical

**Hospital Corpsman (HM)**



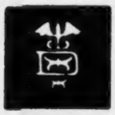
The winged staff of Hermes, the Greek mythological god of science. His staff's called a caduceus.

Much of the credit for the good health of Navy personnel is due to the work of Hospital Corpsmen. They are the Navy's pharmacists, medical technicians, and first-aid men.

Hospital Corpsmen should possess pleasing dispositions and a desire to help those in need of medical attention. They should be high school graduates. School courses in hygiene, biology, physiology, chemistry, and public speaking are helpful. Experience in such first-aid groups as the Red Cross or Scouts, work experience in hospitals or drug store pharmacies, and school or community experience in leadership are also helpful.

## Group XI—Dental

### Dental Technician (DT)



The letter "D" on the winged staff of Hermes.

In the Navy, as in civilian life, health is an important factor toward promoting job efficiency. Proper care of the teeth is a part of the total health picture. The Dental Technician assists the Dental Officer.

Applicants for this rating, which is open to women, must have completed two years of high school or the equivalent. School courses in physiology, hygiene, and chemistry are helpful. Dental or medical experience is, of course, valuable.

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